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12.24.08

The CETA Arts Program, it can be said, employed hungry artists, educated students, started circuses, encouraged family formation, and fostered civic engagement.

EDITOR'S NOTES

By Tim Redmond
> tredmond@sfbg.com

Let me say something out of synch with the holiday spirit, something you don't want to hear in a "season of sharing," something utterly uncharitable. Listen:

Nicholas Kristof, *The New York Times* columnist, had a piece Dec. 21 complaining that liberals aren't generous enough. He had a couple of studies showing that conservatives give more money to charity. The progressives, he suggests, ought to be ashamed that they aren't doing more to help the less fortunate.

Well, a couple of problems. For starters, much of the money conservatives give to "charity" actually goes to churches, some of which spend that largess promoting bigotry, fighting women's rights, and trying to stop same-sex marriage. Particularly the churches that conservatives support. And when you eliminate religious institutions, liberals give about the same as conservatives.

But Kristof misses the big point. Charity, at least the way the right wing portrays it, is really the privatization of the social safety net.

Look, I'm not against charity. I give money — I hand cash to every panhandler I see. I like *Chronicle* columnist Jon Carroll's "Untied Way" approach — give directly to the needy (even if I don't get a tax deduction for it). I give money to political groups that are trying to make structural change (teach a man to fish and all that). I give money to my public school.

But the problem with charity is that it allows the wealthy to decide where their money goes — which means they decide what society's priorities ought to be.

Instead of lauding Bill Gates for donating millions to Harvard, a sane political system would tax the hell out of Gates and let democratically-elected representatives decide where the money should go. Maybe the public schools in Detroit need cash more than Harvard does. Maybe mental health services for homeless people in the South Bronx ought to be funded instead of a new computer science building at the world's richest university. Maybe we should all set the priorities, not just the rich people.

That's what charitable liberals believe. At least, I do. **SFBG**

THIS MODERN WORLD

by TOM TOMORROW

2008 YEAR IN REVIEW

A WHOLLY SUBJECTIVE AND THOROUGHLY INCOMPLETE LOOK BACK AT THE YEAR THAT WAS

PART TWO: THE END OF AN ERROR

JULY 7: JOHN MCCAIN REVEALS HIS PLAN TO BALANCE THE BUDGET.

WE'LL USE THE MONEY WE SAVE BY WINNING THE WARS IN IRAQ AND AFGHANISTAN!

SERIOUSLY, THAT'S MY PLAN.

JULY 30: OBAMA SUGGESTS KEEPING YOUR TIRES PROPERLY INFLATED; CONSERVATIVES FIND THIS **HILARIOUS**.

WHAT **NEXT?** REGULAR OIL CHANGES?

AUG. 21: MCCAIN IS ASKED HOW MANY HOUSES HE OWNS.

"I THINK-- I'LL HAVE MY STAFF GET BACK TO YOU!"

CONSERVATIVES DENOUNCE THE "GOTCHA" MEDIA.

EARLY SEPT.: THE R.N.C. SPENDS OVER \$150,000 ON PALIN FAMILY WARDROBE, INCLUDING SILK BOXERS FOR TODD.

I ONLY WEAR THEM FOR THE GOOD OF THE CAMPAIGN!

SEPT. 2: JOE LIEBERMAN ENDORSES THE MCCAIN/PALIN TICKET IN A PRIME TIME SPEECH AT THE REPUBLICAN CONVENTION.

SUCK ON **THIS**, NED LAMONT!

SEPT. 10: OBAMA USES THE EXPRESSION "LIPSTICK ON A PIG"; CONSERVATIVES SPEND A WEEK PRETENDING TO BE OUTRAGED.

CAN YOU BELIEVE HE CALLED SARAH PALIN A **PIG** THESE LIBERALS I GOTTA TELL YA IT'S JUST **SHOCKING**.

SEPT. 15, MORNING: MCCAIN SAYS FUNDAMENTALS OF ECONOMY ARE **STRONG!**

SEPT. 15, AFTER-NOON: MCCAIN SAYS FUNDAMENTALS ARE AT **GREAT RISK!**

SEPT. 17: LADY LYNN FORESTER DE ROTHSCHILD CALLS OBAMA AN "ELITIST," ENDORSES MCCAIN.

SEPT. 18: LADY DE ROTHSCHILD EXPLAINS ON CNN THAT OBAMA DOES NOT RESPECT "THE PEOPLE... WHO ARE THE REDNECKS OR WHOEVER."

SEPT. 30: SARAH PALIN IS ASKED WHAT NEWS-PAPERS AND MAGAZINES SHE READS.

"UM--ALL OF THEM!"

AGAIN, THE "GOTCHA" MEDIA ARE TO BLAME.

OCT. 1: LATEST TOM TOMORROW COMPILATION IS RELEASED, BECOMES IMMEDIATE BESTSELLER.

THE FUTURE'S SO BRIGHT I CAN'T BEAR TO LOOK AT IT!

WHAT? YOU DIDN'T HEAR ABOUT THAT?

OCT. 12: BARACK OBAMA THREATENS TO LOWER A PLUMBER'S TAXES, MUCH TO PLUMBER'S APPARENT DISMAY.

YOU'LL NEVER GET AWAY WITH THIS, YOU--YOU **SOCIALIST!**

NOV. 4: AMERICANS VOTE TO END LONG NATIONAL NIGHTMARE; PUNDITS BEGIN 2012 SPECULATION.

WILL SARAH PALIN CHOOSE JOE THE PLUMBER AS HER **RUNNING MATE?**

NOV. 18: DEMOCRATS VERY STERNLY ALLOW JOE LIEBERMAN TO KEEP HIS CHAIRMANSHIP.

I'VE CERTAINLY LEARNED MY LESSON!

NOV. 25: N.Y. POST REPORTS THAT DUE TO A BROKEN JAW, ANN COULTER'S MOUTH HAS BEEN WIRED SHUT.

MMPH! MMPH! MMPH!

ATHEISTS EVERYWHERE ARE GIVEN MOMENTARY PAUSE.

DECEMBER: COLLAPSE OF CAPITALISM CONTINUES; BLAG-OJEVICH SCANDAL ERUPTS; CHRISTMAS WARRIOR BILL O'REILLY CONTINUES HIS LONELY STRUGGLE.

HO HO HO, DAMMIT.

...SEE YOU NEXT YEAR!

TOM TOMORROW © 2008... www.thismodernworld.com

A flawed energy bill

EDITORIAL Two months after Pacific Gas and Electric Co. spent \$10 million to defeat a clean energy measure on the San Francisco ballot, Sup. Sophie Maxwell has stepped into the battle, introducing a mild ordinance that lifts some of the language from the Clean Energy Act but would accomplish very little. We're glad to see Maxwell stepping up her efforts to close the dirty Mirant Power Plant in Potrero Hill, but her legislation needs some significant amendments.

Maxwell's ordinance, cosponsored by Sup. Aaron Peskin (who is one meeting away from being termed out), would make it city policy to "take all feasible steps" to close the Potrero plant. That's a laudable goal. It also borrows the aggressive environmental goals from the Clean Energy Act, stating that the city needs to meet all its energy needs by 2040 with renewable power. But unlike the Clean Energy Act, Maxwell's mandate ignores PG&E, which supplies the vast majority of the electricity in San Francisco and

which can't even meet the state's weak alternative energy standards. Her requirement would apply only to the city's own power supplies, which come mostly from the Hetch Hetchy hydroelectric project and thus already meet the 2040 standards. So the part of the bill that deals with climate change and greenhouse gas emissions is utterly useless.

The measure calls on the San Francisco Public Utilities Commission to study the ways the city can meet its energy goals without the Potrero plant — again, a fine idea. But it ducks the central question: who's going to control the local electric grid, and thus the city's energy future? Will PG&E continue to call the shots (in which case San Francisco will never meet credible green-power goals)? Or will the city take control of the distribution system, which would allow lower electric rates and far higher environmental standards?

As Amanda Witherell reports on page 17, Maxwell's aide, Jon Lau, said the ordinance is "sort of agnostic toward public power." That's a mis-

take — leaving public power out of the equation amounts to a capitulation to PG&E and a guarantee that nothing substantial will change in the city's energy portfolio.

Maxwell wants to close the Potrero plant as quickly as possible, and so do we. The best way to do that is to block the plant's water permit when it comes up next year (see "Water board can close Mirant," 11/25/08), and Maxwell and City Attorney Dennis Herrera are moving on that front. But the California Independent System Operator (Cal-ISO), which controls the state's grid, has in the past argued that the city needs a certain amount of generating capacity within its borders, and could force the Potrero plant to keep running.

Maxwell originally supported a plan to replace the in-city generation capacity by installing city-owned combustion turbines that would run only during periods of peak demand. But that plan failed after both environmentalists and PG&E opposed it. Now she's pressing an alternative that

No artist left behind

By Michael D. Nolan

OPINION Thirty-three years ago, San Francisco in its inimitable fashion paved the way for a national movement to use federal jobs money to hire artists to work in schools, community centers and gardens, daycare and senior facilities, and jails. The CETA Arts Program was administered through the Neighborhood Arts Program of the San Francisco Art Commission. CETA stood for the federal Comprehensive Employment and Training Act, passed into law under the Nixon administration and kicked into high gear under President Ford because of the high unemployment rate in 1974-75.

A splendidly bright fellow named John Kreidler figured out that artists were a highly unemployed and underemployed category in the workforce, and that these federal funds could be appropriately used to hire them to work in the community.

I was hired under this program as administrator for the fledgling Pickle Family Circus. Also employed were the acclaimed clown trio of Larry Pisoni, Bill Irwin, and Geoff Hoyle. I met a CETA poet and community gardener named Ann Kyle. We got married in 1977 (at the Pickle Family Circus on Potrero Hill) and had two CETA-era children. I also ran for the Board of Supervisors out of my Bernal Heights garage that year. The CETA Arts Program, it can be said, employed hungry artists, educated students, started circuses, encouraged family formation, and fostered civic engagement. All good for a vibrant democracy and healthy economy.

The public money also helped people move into the private sector. Take the case of Bill Irwin. "Willie the Clown" was a bicycle messenger when first hired by the Pickles. Two years ago, Irwin won a Tony Award for Best Actor for his performance in the Broadway production of *Who's Afraid of Virginia Woolf?*

CONTINUES ON PAGE 7 >>

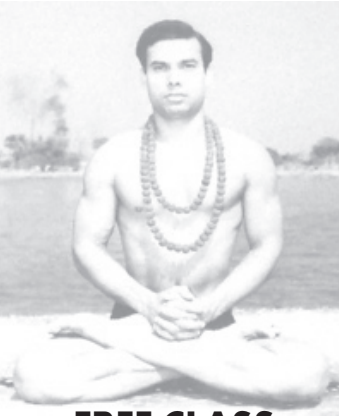

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LETTERS

THE TWO-STATE SOLUTION

Erica's 12/17 letter on the state budget crisis (shut all services and see what happens) was 40 percent correct. The stalemate reflects two entrenched ideologies, with a geographical split. So, split the state into a confederation of two contiguous pieces. Every county entirely east of Interstate 5 will be one entity; I-5 and the west counties will be the other. Some counties on the border might choose to split or realign.

Cut most government services and legislator pay, and benefits for the Libertarian utopia. Tax the piece wanting services. And let tax laws recognize where folks work, the way New York City taxes folks from Long Island, upstate New York, Connecticut, and New Jersey.

Mitch Cohen
Berkeley

FROM SFBG.COM

Re: Heterosexuality in peril (12/10/08)

Sgualdrino writes:

What makes ANYone think that Kate Monster's lament ("Heterosexuality in Peril," 12/17/08) can't be sung by a man? Or by a woman about another woman? Nothing about loneliness is essentially gendered. If there is a problem in getting partnered — mazel tov, world! — it's universal.

Mtoby writes:

Interesting how often women complain about how awful men are, and yet how rare. It reminds me of the old Woody Allen joke about the two women at the resort: one says, "the food here is terrible," and the other responds, "yes, and such small portions." I mean, if we're so awful, why aren't women glad they DON'T have to settle down with us?

On the GOP's attack on education

Kim Knox writes

I recently moved to the Maryland/DC area from San Francisco. And frankly, Maryland has the right ideas about education.

While the administrative budget for SFUSD has gone up substantially under the past two superintendents, Prince George's County and Montgomery County public schools have reduced administrative costs to keep more money in the classroom.



MCPS administrators voluntarily agreed to reduce their salary by 5 percent — and thus the teacher's union agreed to also reduce their sal-


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The People Of The Bay Who Raise The Bar In The Community.

Leslie is the founder and director of the Peter Pan Foundation. Through her non-profit she teaches philanthropy through the arts by putting on musicals with teens to raise money for the Children's Hospital Oakland. Over the past few years the Peter Pan Foundation has raised more than \$40,000 for the hospital.

Leslie's tireless efforts and unwavering dedication to her students has brought out the best in hundreds of teens and their families. And that's why Leslie Noel is this week's AT&T Spotlight Community Hero. Energy 92.7 and AT&T will donate \$500 to the Peter Pan Foundation.

AT&T supports community based programs and organizations that address educational, cultural, and social issues affecting the quality of life in our communities. Energy 92.7 and AT&T helping to raise the bar in our community.

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This Week The AT&T Spotlight is on
LESLIE NOEL

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ary by 5 percent. The counties also place their community recreation centers at struggling schools — to allow an after-school program as well as bringing the community (and its support) to the schools — along with needed dollars.

On the Iraqi shoe-thrower

EllenPyatt writes:

The way I see it, how Iraq handles the reporter is a test of how free and changed they are as a nation.

This is a member of the press. (Freedom of speech, freedom of the press). If Iraq is truly headed for change, if this war was to truly liberate the country and its people, they must handle this case with the law, not a beating. Show the world this is not the same old Iraq.

True, this was an “attack” on a president. But the president almost hit with the shoes deserved it. Sorry, but he did. (Look at how he handled the event afterward; it was a joke to him.)

If our President Bush had been a good leader and a good president, he would have stopped them from tackling the reporter and said something along the lines of, “I understand your anger, and since you now have the freedom to speak your mind and express your anger, let’s do it now without shoe-throwing.”

I’m watching this case closely. Could it be that we have lost the lives of our soldiers and the lives of innocent Iraqis during this war for nothing? Where is their freedom — freedom we promised them? When our troops march out, what was gained?

Join the debate: log in and register at sfbg.com to discuss all our stories. **SFBG**

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We’d prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis MN 55402; (612) 341-9357; fax (612) 341-9358.

ENERGY

CONT>>

would use new transmission cables, one owned by PG&E, to eliminate the need for power plants in the city.

That might work — but it would still leave the city in PG&E’s clutches, and while it would eliminate a source of pollution in southeast San Francisco, the city would still be using dirty power from PG&E’s nuclear and fossil-fuel plants elsewhere.

The best long-term solution is to build city-owned renewable generation to replace Mirant. The city’s community choice aggregation plan is moving in that direction. But ultimately, San Francisco will only reach aggressive clean energy goals if it controls its own fate.

Maxwell’s ordinance should be amended to clearly mandate a study that examines the feasibility of a public power system in San Francisco. If that’s not in the final version, the bill should be voted down. **SFBG**

ARTIST

CONT>>

Today, with the American economy in the proverbial toilet, President-elect Barack Obama and Congress are promoting a multibillion dollar jobs stimulus package. In the litany of likely applications, we read about employing people to repair bridges, roads, schools, and sewers.

In the tradition of the 1930s-era WPA and the 1970s-era CETA Arts, we hope to add working artists to the roster of those who strengthen the nation’s infrastructure. Spearheaded by San Franciscans with spirited and creative allies all across America, a National Campaign to Hire Artists to Work in Schools has been formed. The effort has caught on like wildfire among artists, arts advocates, and arts educators.

Art forms such as music, theater, dance, mural painting, and poetry have proven to inspire students to delight in learning, and bring children of diverse economic and racial backgrounds on collaborative common ground.

The campaign also embraces the concept of a National Green Arts Corps to provide neighborhoods and community-based artists with the resources, training, and skills to use the arts to build community life and create green jobs.

We are bringing our case to House Speaker Nancy Pelosi, the Obama transition team, the labor and education secretaries-designate, the 50 governors and state legislatures, and city leaders. Come join the campaign and return a strong dose of imagination to America in 2009.

For more information, visit the Campaign Web site at nchaws.org, join our Facebook site, and vote for us in the contest for best Ideas to Change America at www.change.org/ideas/search?keyword=National+Campaign+to+Hire+Artists+to+Work+in+Schools&x=13&y=10. **SFBG**
Michael Nolan, a Bernal Heights resident since 1970, was a member of the San Francisco Mime Troupe and co-founder of the Pickle Family Circus.

CONCERT UPDATE

FEATURED SHOW



TWO GALLANTS

12/26 FILLMORE
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THIS WEEK

TWO GALLANTS
12/26 Fillmore



X
12/26-27 Slim’s

EDDIE PALMIERI & LA PERFECTA II
12/26-31 Yoshi’s

MELVINS
12/27 Great American Music Hall



BLACKALICIOUS
12/27 Fillmore

CRACKER CAMPER VAN BEETHOVEN
12/27 Independent

WAYNE HANKOCK
12/27 Uptown

BUTTHOLE SURFERS
12/30-31 Fillmore

PHIL LESH & FRIENDS
12/30-31 Bill Graham Civic Auditorium



THIEVERY CORPORATION
12/31 Concourse

FANTOMAS TIPSZY ZACH HILL
12/31 Great American Music Hall

LA PLEBE THE FUCKING BUCKAROOS
12/31 Bottom of the Hill

SUGAR & GOLD
12/31 The Uptown

LYRICS BORN
12/31 Shattuck Downlow

PHAROAH SANDERS
1/2-4 Yoshi’s Oakland

DENGUE FEVER
1/2-3 Rickshaw Stop

THE WAILERS
1/2-3 Independent

THE HOOKS THE PLEASURE KILLS
1/3 Bottom of the Hill

SEAN HAYES
1/7 Rickshaw Stop

GLASVEGAS AND CARL BARAT
1/8 330 Ritch

LEE ROCKER
1/9 Red Devil Lounge

ANGRY SAMOANS
1/10 Bottom of the Hill

MIGGS
1/11 Red Devil Lounge

BRIGHTBLACK MORNING LIGHT
1/14 Independent

THE DEVIL MAKES THREE
1/17 Independent



WILLIE NELSON
1/16-20 Fillmore

RAZORLIGHT
1/18 Independent

THE WALKMEN BEACH HOUSE
1/21 Fillmore

FEMI KUTI
1/22 Fillmore

THE RAVONETTES
1/23 Bimbo’s

SMOKEY ROBINSON
1/24 Paramount Theatre



JAY REATARD
1/25 Independent

FRUIT BATS
1/30 Bottom of the Hill

JOHN VANDERSLICE DJ AESOP ROCK
1/30 Great American Music Hall

DEVOTCHKA
1/30-31 Fillmore

DELTA SPIRIT
2/4 Bottom of the Hill

SCOTT WEILAND
2/5 Grand Ballroom

EAGLES OF DEATH METAL
2/5 Fillmore

THE BIRD AND THE BEE
2/9 Independent



NOFX
2/13 Fillmore

ANDREW BIRD
2/19-20 Fillmore

SCISSORS FOR LEFTY
2/20 Bottom of the Hill

DROPKICK MURPHYS
2/21 Warfield

ANNUALS
2/21 Slim’s

KINKY
2/21 Grand Ballroom



M. WARD
3/5 Palace of Fine Arts

20 MINUTE LOOP
3/7 The Uptown

CUT COPY MATT AND KIM
3/12 Fillmore

THE PRETENDERS
3/14 Fillmore

PRIMAL SCREAM
3/17 Fillmore

EVENTS SFBG.com

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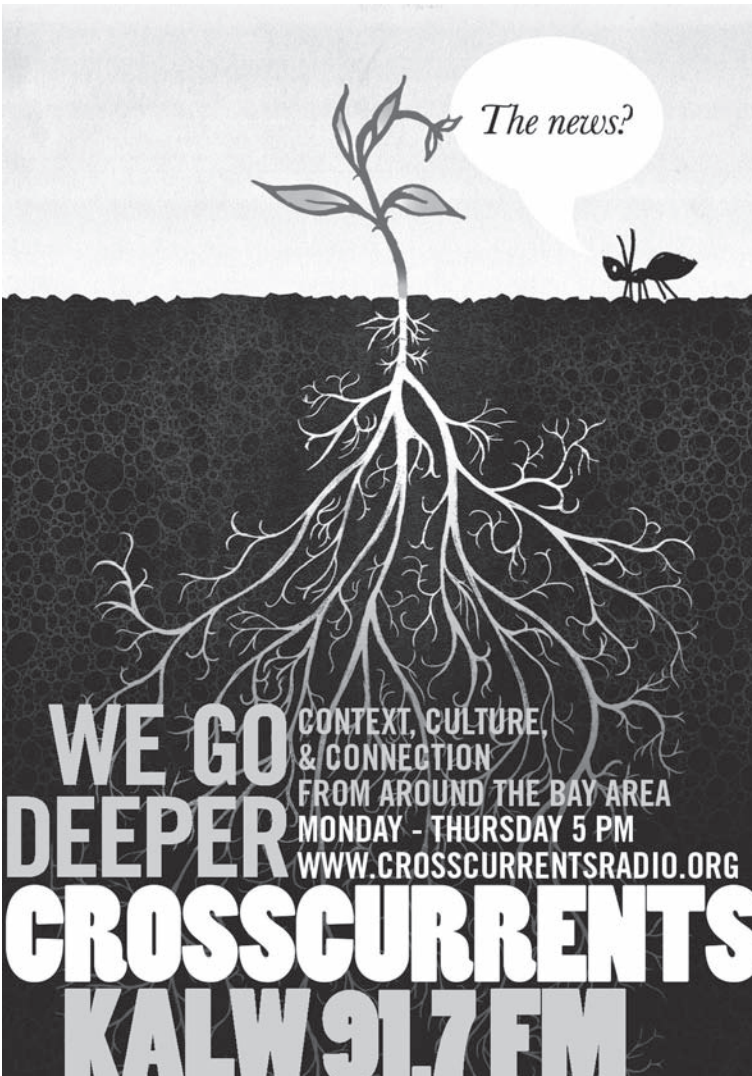
SFBG: How about you? What do you want for Christmas?
Lawson: Ha! I want this to be over with.

--from "A Tom and Jerry Christmas: It's hard out there for a Grinch"
by Justin Juul,
posted in the Pixel Vision blog

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Politics City layoff list, Republicans are stupid and mean, HuffPo exploits writers

Pixel Vision Justin Juul on Tom and Jerry's Christmas weirdness

Noise Fall Out Boy at GAMH, Super Ego in Detroit, Isobel Campbell and Mark Lanegan

Bruce Will Durst, Tom Ammiano, and the 17th annual P.U.-litzer Prizes

Furor in the sheriffs' union

Ambitious president under fire in lawsuit claiming financial impropriety

By Anna Rendall
news@sfbg.com

The president of the San Francisco Deputy Sheriffs' Association, who has made no secret of his larger political ambitions, is fighting a lawsuit by union members who allege that he embezzled money and improperly donated union funds to local campaigns.

The suit seeks to oust David Wong as president and force an audit of the union's financial records.

Captain Johna Pecot, Chief Deputy Thomas Arata, senior deputy Rick Owyang, Lieutenant Stephen Tilton, and deputy Joseph Leake allege in the lawsuit that Wong collected a double salary, used union money to pay his personal mortgage, made numerous unauthorized political contributions, began an outside foundation using the SFDSA's name, and ended an important union affiliation, all in violation of the SFDSA bylaws.

On top of that, they say he led a campaign to kick Pecot and Arata out of the union after the two began requesting to look into the SFDSA finances.

The lawsuit has obvious political implications. Wong is an elected member of the San Francisco Democratic County Central Committee. He challenged incumbent Sheriff Mike Hennessey for the elected post in 2007, and has said that he would consider running again in 2011. Some observers say that Hennessey, who has been in office 28 years, may be ready to retire at the end of this term.

Pecot and Arata are senior officers and close to Hennessey.

Wong's attorney, Larry Murray, says the complaint, filed in federal court Nov. 10th, has "no specific information" about the alleged fraud. He's asked that the case be dismissed. "The Complaint reveals nothing more than a round of an ongoing local dispute between union management and a few disgruntled members whose allegations long ago have been independently investigated and proven without merit," according to Wong's motion.

Wong wouldn't comment to us about the case, although he told Vic Lee of KGO-TV that "This is purely politics, political." But if any of the serious charges stand up in court, it could complicate any future run for office.

"We have not asked for any money in our lawsuit, we have asked that there be accountability and the books be opened," Tilton told us.

WHO PAID WHOM - AND HOW MUCH?

In 2002, the union board approved a plan to pay the salary of a full-time union president, the suit states, and between 2003 and 2005, funds totaling \$285,367 were appropriated to pay Wong. However, it states, "in 2003 SFDSA members learned that the sheriff's department was continuing to pay David Wong his regular ... salary." Upon the discovery the board cut his union pay to \$24,000 a year, but "the excess funds ... have never been restored to SFDSA," the suit charges.

The exact financial figures would come out in a trial, but at this point, the picture is murky. Susan Fahey, a spokeswoman from the sheriff's department, said that Wong is considered a permanent civil servant and that under the collective bargaining agreement between the city and the DSA, 40 percent of his \$86,538.92 salary is paid by the sheriff's department and 60 percent is paid by the SFDSA.



David Wong's political ambitions could be threatened by a lawsuit over his union leadership. | PHOTO BY RICK GERHARTER

"It's not double salary," Murray said. "There's two employers: one hires him for 40 percent of the time, the other 60 percent."

The lawsuit claims that the union used a rather unusual procedure to compensate Wong. Instead of paying his salary directly to him, it alleges, the union paid the money to the banks that held Wong's mortgage.

A 2004 report on an internal union investigation of the practice, a copy of which was filed with the suit, notes that the plan was a "Creative way to compensate the President of the DSA for the salary difference ... in a manner that did not create liabilities to the Association as an employer." The investigation found that Wong "has not committed any violation of law" but stated that the judgment used to devise this compensation method was "extremely poor."

CONTINUES ON PAGE 13 >>

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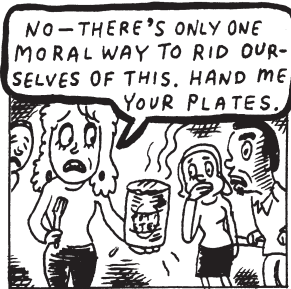
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ALERTS

By Steven T. Jones
and Anna Rendall
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WEDNESDAY, DEC. 24

Protest war

Help ensure that sons and daughters are around for the holidays next year by protesting to keep troops out of Afghanistan and to bring them home from Iraq. Wear hot pink, bring signs, or just show up to the Marine Recruiting Station in Berkeley to let them know that you don't want any more troops overseas. If the weather permits, the protest will be followed by a march through downtown.

Noon–2 p.m., free
Marine Recruiting Center
64 Shattuck Square, Berk
mzsam@bayareacodepink.org
(510) 540-7007

Feed the hungry

Nobody in San Francisco needs to go hungry over the holiday season, thanks to organizations like San Francisco Food Not Bombs, which will be serving Christmas Eve meals in the United Nations Plaza, just as they do with such heart- and stomach-warming regularity. The group, made up of radical anti-war activists, provides free, hot vegan and vegetarian meals for those in need. But please note that servings may be cancelled if the rain is heavy.

5:45–6:30 p.m., free
UN Plaza, near the fountain
Seventh and Market, SF
sffnb.org

FRIDAY, DEC. 26

Critical Mass

Oh, the weather outside may be frightful, but the regularity of Critical Mass is delightful. That's right, this leaderless monthly ride will still roll through the streets of San Francisco as usual, probably with some Santas Claus enjoying a little R&R after their big night. Because in this season of family togetherness, rampant consumerism, and goodwill toward humankind, you know that you're up for a little street anarchy, right? But don't forget to dress warmly and light your bike for the darkest Critical Mass of the year.

6 p.m., free
Justin Herman Plaza
Market and Embarcadero, SF
No contact info, just come

SATURDAY, DEC. 27

Free stuff and more

As we work our way through the season of buying amid this scary economic collapse, at least there are events like the Really, Really Free Market. But this is about more than just free stuff, as the event organizers explain in their announcement of this monthly event: "The RRFM movement is taking off with markets popping up around the Bay Area, around the country, and even in other countries. So come, bring any skill, bring food, a poem, a song, books, clothes — anything you think others might want and please help clean up. Be a part of a movement to create the world you always hoped was possible. It's tons of fun. No \$, no barter, no advertising, just free."

noon–5 p.m.-ish, free
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reallyreallyfree.org

SUNDAY, DEC. 28

Watch the sea

It's the very end of the Golden Gate National Recreation Area's Endangered Species Big Year. If you didn't get a chance to educate yourself about endangered and threatened species in our area, if you haven't educated yourself about endangered and threatened species in our area, this is your last chance to take part in the Endangered Species Big Year. Join local naturalist Matt Zlatunich for a relaxing sea watch and let him show you the marbled murrelet, humpback whale, steller sea lion, California sea otter, brown pelican, and other species that may not continue to be survive without our help.

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Lawsuit CONT.

Eileen Hirst, the San Francisco Sheriff's Department chief of staff, wouldn't comment on the case, calling it "entirely internal" to the SFDSA.

THE GENDER LAWSUIT

This isn't the only lawsuit involving the union, Arata, Pecot, and Tilton. The three senior staffers are named defendants in a gender-discrimination lawsuit filed last year against the sheriff's department.

Murray — Wong's lawyer — also represents the plaintiffs, 35 male and female deputies, in the 2007 case that alleges that the sheriff's department practice of allowing only female deputies to enter women's jail pods exposes those deputies to greater harm and amounts to gender discrimination. Wong isn't mentioned in the suit by name, but his response to the more recent case refers to it as "round one of this dispute."

In the fall of 2007, shortly after the gender discrimination case was filed, Pecot and Arata began looking into the SFDSA books. Pecot, who is a sheriff's captain, told the *Guardian* that after she requested access to the records, Wong began a campaign to have the SFDSA bylaws amended by vote so that captains and chiefs — who are senior managers in the department — could no longer be SFDSA members.

The union membership approved the change in April, Pecot told us. According to the 2008 complaint, Wong had been "disseminating false and misleading information regarding Plaintiffs in attempt to wrongfully expel them from membership in the SFDSA."

The lawsuit also alleges that Wong and SFDSA's treasurers have "divest[ed] the SFDSA of more than \$500,000 of its funds" since 2002. That money, the suit claims, may have gone to the SFDSA Foundation — an organization that, according to the complaint, has no affiliation with the SFDSA.

The complaint states that Wong "deliberately chose the name for his sham organization to deliberately confuse and mislead the public" and "used the income derived from his racketeering activities to establish or operate the SFDSA Foundation."

The suit charges that Wong made \$65,000 in political contributions that weren't approved by the union board. Since 2002, the SFDSA has made contributions to candidates such as Assemblymember Fiona Ma, former state treasurer Phil Angelides, state senator Leland

Yee, former secretary of state Kevin Shelley, and other state politicians.

Another point of contention revolves around a building fund that Pecot said was created by the SFDSA to purchase a headquarters building. The union's been doing business at 444 Sixth Street for the past six years. Pecot says that until recently, she thought the property was owned by the SFDSA. She found out that in fact Wong was leasing it with nearly \$200,000 from the building fund, and the complaint specifies that Wong and the treasurer at the time "falsely represented to the SFDSA membership that the SFDSA had purchased a building and was paying a mortgage."

Another money issue that the plaintiffs say they tried to resolve before going to court concerns funds that allegedly have been missing since the termination of the SFDSA's affiliation with Operating Engineers Local 3. When Wong became SFDSA president in 2002, the SFDSA was affiliated with OE Local 3, another union that handled some legal work for deputies, a service for which each SFDSA member paid \$27 per month. But Wong ended the affiliation in May of this year — a move plaintiffs say was not approved by the board.

Wong sent out a memo at the end of May that explained why he ended the affiliation. The document states that the Operating Engineers wanted SFDSA members to pay twice the amount for the same legal defense and since that wasn't "fair to the membership," he reached a new agreement with a private law firm for legal representation.

After ending the affiliation, however, the SFDSA continued to collect \$27 a month from each member, totaling more than \$67,500, according to the complaint.

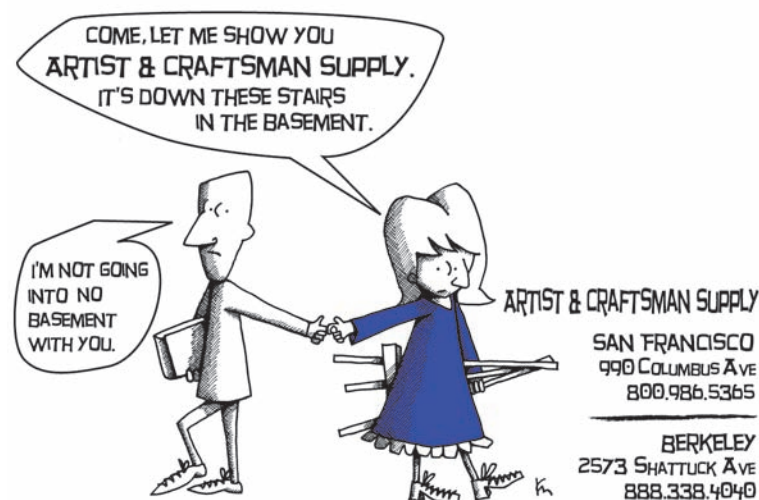
During a Nov. 21 press conference, plaintiff Leake read from a statement that said, "Because of President Wong's concealment and refusal to provide access to DSA records, we are not able to determine the exact amount of missing funds, nor are we able to identify all the recipients of the misappropriated funds."

"President Wong has thus far avoided accountability for these missing funds by conducting a practice of concealing and refusing to provide access to SFDSA records," said Leake.

Even though SFDSA bylaws say that "all members in good standing shall have the right to examine the books," Owyang said the union members found it necessary to file a lawsuit to get internal financial infor-

mation. "It's a sad situation," Tilton said, "when we have to get books opened up in federal court."

Murray said that he's provided the plaintiffs' attorneys with all of the information they need. "Some financial information was provided to us," said Louis Garcia, attorney for the plaintiffs. "But we have no confirmation or information regarding its authenticity. Also, the information is only a small portion of the total records that we're entitled to inspect." **SFBG**





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Up against ICE

Immigrant-rights groups challenge the mayor to stand behind SF's sanctuary ordinance

By Sarah Phelan

✉ sarah@sfbg.com

The San Francisco Immigrant Rights Defense Committee, a newly formed coalition of more than 30 community groups, is asking Mayor Gavin Newsom and the Board of Supervisors to sign a pledge supporting San Francisco's immigrant community.

By signing the pledge, city officials would agree to uphold the city's sanctuary ordinance, ensure that San Francisco police officers don't act like immigration agents, and denounce racial profiling. They would also agree to denounce Immigration and Customs Enforcement (ICE) raids and ensure that immigrant youth get due process, that funding for immigrant communities continues, and that the city announce a specific date for implementing San Francisco's municipal identification program.

The move could put Newsom in an awkward situation — the mayor doesn't want to appear to be snubbing immigrant-rights leaders, but he also has moved in the past few months to distance himself from the city's liberal sanctuary law.

So far the coalition has not heard back from Newsom, but some supervisors-elect and returning supervisors have already signed it, and the Mayor's Office has signaled that the municipal identification program will kick in Jan. 15.

The move to get elected officials to sign a pledge comes at the end of a difficult year for the immigrant community. In May, the federal government challenged San Francisco's sanctuary ordinance after immigration agents stopped a city juvenile probation officer in Houston.

The officer, who was repatriating a group of Honduran youths who had been busted for selling crack, believed he was acting in accordance with city's policy. The federal agents, who took the young people into custody, eventually released the officer.

And it wasn't long before US Attorney Joseph Russoniello, a staunch opponent of the sanctuary ordinance, convened a grand jury to see whether the city used the sanctuary policy to harbor immigrant felons from federal prosecution.

The city countered this attack by hiring high-powered criminal defense lawyer Cris Arguedas. But by then the damage to the city's sanctuary policy had already been done: in June,

someone leaked the details of confidential juvenile court cases to the *San Francisco Chronicle*. One day after the story hit the newsstands, Newsom — who until then was a staunch sanctuary ordinance supporter — did an about-face, announcing that he would require city officials to refer youth suspected of being undocumented and of having committed a felony to Immigration and Customs Enforcement (ICE) even before they have a hearing.

Immigrant rights groups decried Newsom's new direction, calling it an overly broad policy that had the potential to lead to deporting innocent people who may not have family or relatives in their county of origin.

As Angela Chan of the Asian Law Caucus pointed out, based on Juvenile Probation Department data, in 2006 there were 288 petitions filed against Latin American juveniles, but only 211 were sustained. Had Newsom's policy been in place, 77 juveniles who weren't actually found to have committed a felony in San Francisco could have been reported to ICE when they were booked and might have been wrongly deported.

While Newsom's gubernatorial ambitions were blamed for his sudden change of heart, critics also pointed the finger at his criminal justice director, Kevin Ryan. A Republican loyalist, Ryan was the only US Attorney to be fired for cause during US Attorney General Alberto Gonzales' infamous purge of the Justice Department in December 2006.

His December 2007 hiring by Newsom was seen as a calculated move to make the mayor-who-would-be-governor look tough on crime and immigrants — cards that play well among voters in more conservative parts of the state.

It didn't help that Ryan's hiring coincided with Russoniello's second term as US Attorney for the Northern District of California.

Public records obtained by the *Guardian* show that as the *Chronicle* series unfolded, Ryan and Newsom's communications director, Nathan Ballard, began to question whether the city should even fund programs or organizations that serve undocumented youth.

With ICE raids intensifying — May 2 at El Balazo Taqueria, Sept. 11 at a private residence — and the community accusing

the police of racial profiling, the San Francisco Immigrant Rights Defense Committee chose Dec. 18, International Migrants Day, to publicize its pledge.

As of press time, Newsom has refused to meet with the committee, and Chan from the Asian Law Caucus, told us that members are “feeling snubbed.”

But Chan reports that SFPD Chief Heather Fong, who announced Dec. 20 that she will be retiring in April, 2009, did meet and listen to the coalition's concerns. “She reiterated her position that the SFPD only collaborates when ICE is seeking a specific list of people,” Chan said.

With Fong under attack from within her own department for her refusal to let officers collaborate with ICE, the community is now abuzz with rumors that a hardliner could now be handed the chief's reins.

Meanwhile, Supervisor-elect John Avalos and Sups. David Campos and Chris Daly have signed the pledge, while Supervisor-elect Eric Mar and Sup. Bevan Dufty have signed modified versions. And at the Dec. 18 Migrants Day protest, Sups. Jake McGoldrick and Ross Mirkarimi and Supervisor-elect David Chiu (who noted that Sup. Carmen Chu, while absent from the rally, is an immigrant rights supporter) joined gay rights and labor and religious leaders in announcing support for the coalition's platform, which seeks to make dignity, equality, and due process a reality for all San Franciscans, including immigrants.

As Eric Quezada, Dolores Street Community Services executive director, told the crowd, “We're here to defend the fundamental human rights of all immigrants.” **SFBG**

P.S. The San Francisco Immigrant Rights Defense Committee is a growing alliance encompassing immigrant rights advocates, labor groups, faith leaders, and LGBT activists. The committee includes the ALDI, Arab Resource and Organizing Center, Asian Law Caucus, Asian Youth Advocacy Network, Bay Area Immigrant Rights Coalition, Central American Resource Center, Chinese for Affirmative Action, Communities United Against Violence, EBASE, Global Exchange, H.O.M.E.Y., Filipino Community Center, Instituto Familiar de la Raza, La Raza Centro Legal, La Voz Latina, Legal Services for Children, Mission Neighborhood Resource Centers, Movement for Unconditional Amnesty, Mujeres Unidas y Activas, PODER, POWER, Pride at Work, SF Immigrant Legal & Education Network, SF Labor Council, SF Organizing Project, St. Peter's Housing, Tenderloin Housing Clinic, and Young Workers United.



Sentenced to rape

LGBT inmates face unusually high risk of sexual assault in prison

By Meghann Myers
news@sfbg.com

It's been 60 years since the United Nations General Assembly issued the Universal Declaration of Human Rights, affirming the inherent dignity and inalienable rights of all people. Yet prisoners are often denied the most basic protections of the law. Rape is still a brutal reality in prison, a problem that disproportionately affects LGBT inmates.

In 2003, Congress unanimously passed the Prison Rape Elimination Act (PREA), creating federal mandates to fight sexual assault in prisons. But its implementation has been slow. This year, the Bureau of Justice Statistics conducted the first national survey of violence in the corrections system. It found sexual orientation to be the single greatest determinant for sexual abuse in prisons — 18.5 percent of homosexual inmates reported sexual assault, compared to 2.7 percent of heterosexual prisoners. Though PREA aims to reduce these figures, prisoners and their advocates have been waiting on its official guidelines, which are set for release in 2009.

In an attempt to address California's challenges in protecting LGBT inmates, California Sen. Gloria Romero held an informational meeting Dec. 11 in San Francisco, bringing together former LGBT prisoners, advocates, experts, and representatives from the California Department of Corrections and Rehabilitation (CDCR).

"Nobody has it easy in prisons, and LGBT persons in particular experience unique kinds of harassment, discrimination, and violence when incarcerated," said Masen Davis, executive director of the Transgender Law Center.

Inherent flaws in our social institutions result in a disproportionate

number of LGBT prisoners. Discrimination in employment, housing, and healthcare often force members of the LGBT community, particularly transgender individuals, to turn to the street economy to support themselves. A survey by the Transgender Law Center found that fewer than half of transgender adults held a full-time job, and one in five have experienced homelessness since becoming transgender (see "Transjobless," 3/15/06). These factors greatly increase the instance of criminal activity in the LGBT community. The Center for Health Justice reports that more than two-thirds of male-to-female transgender San Franciscans have been incarcerated; in six other major urban areas, one in four gay men had been incarcerated.

Once LGBT individuals enter the California prison system, says Linda McFarlane, deputy executive director of Just Detention International, they are 15 times more likely to experience sexual assault than the general population. In addition, she said, prison staff more often fail to protect these inmates than others, and are more likely to believe that assaults are consensual.

"There seems to be a belief among some corrections officers that rape is unavoidable in prison," McFarlane said. "It's been asked more than once in training sessions that if transgender inmates are at such risk, why are they still allowed to be transgender within the prison environment?"

Alex Lee, a co-director of the Transgender, Gender Variant, and Intersex Justice Project, read a statement from Bella Christina Borrell, a 56-year-old transgender inmate: "Female transgender prisoners are the ultimate target for sexual assault and rape. In this hyper-masculine world,

inmates who project feminine characteristics attract unwanted attention and exploitation by others seeking to build up their masculinity by dominating and controlling women."

Of course, there are policies in place that should protect inmates from each other. PREA stipulates that sexual assault during incarceration can constitute a violation of the Eighth Amendment to the US Constitution, and mandates that facilities employ a zero-tolerance policy toward abuse. However, like many things in life, the theory and practice have little in common.

"We've heard multiple times about officers openly expressing a belief that gay and transgender inmates cannot be raped, that they deserve to be raped due to their mere presence in the environment, or that if they are raped it's simply not a concern," McFarlane said.

Joe Sullivan of the California Department of Corrections and Rehabilitation said policy dictates that gay or transgender status alone does not warrant specific housing arrangements. He said the department prefers to integrate inmates in a setting that most closely resembles what they will be returning to after being paroled. When they arrive in prison, inmates are evaluated using a system called Compass, which is a set of guidelines to determine each person's specific needs. During this time, inmates are able to state whether they feel they need special arrangements.

"It's a framework that is followed by the staff at institutions," Sullivan said. "Some of the things I heard today suggest that how the framework is interpreted is one of the issues we'll have to go look into and do some further training on."

It has been suggested that the previously used designations Category B and SOR (sexual orientation), which include guidelines

for "effeminately homosexual" men, might aid CDCR in their classification process. However, as Sullivan stated, the prison system's evaluation procedure largely ignores these special circumstances.

"The classification process is gender-neutral," Sullivan said. "We try to address the individual's specific needs, as opposed to having a policy for a group or a class of people. We really don't distinguish between transgender and non-transgender inmates."

While this policy is certainly egalitarian, it ignores the extreme vulnerability of LGBT inmates, something many prisoners don't realize until after they've been victimized. Then, all too often, they are placed in isolation cells usually reserved as punitive measures.

"If they have been a victim of a sexual assault, they can be and will be single-celled, at least for the period of time that we go through investigating the allegations," Sullivan said. "We try to do it in an expedient manner, so that the victim is not the one sitting in administrative segregation."

The panelists all agreed that eliminating sexual violence against the LGBT community requires some of our most precious resources: time, energy, and money. In the past, the general rule has been to increase spending for prisons while simultaneously reducing funds for social programs like housing, employment, and health care, which all have a lot to do with the amount of crime in the first place.

Advocates recommend that an effective classification system must be implemented. First, corrections officials have to acknowledge that factors like an inmate's sexual orientation or transgender status put them at an exceptionally high risk for violence. Second, steps must be taken to reduce the instances of harassment, abuse, and sexual assault suffered by inmates. Female transgender inmates must be issued sports bras and should be allowed to shower separately from the general population to curb humiliation and predation. If an assault occurs, victims should not be placed in punitive custody, the complaint must remain confidential, and assailants cannot be allowed the opportunity to retaliate. Finally, corrections officers should have to participate in an extensive training program to help them deal with these factors.

Bambi Salcedo, a transgender ex-convict who now works with transgender youth at Children's Hospital Los Angeles put it simply: "We have to realize that homosexual and transgender inmates must be treated with dignity in the correctional system." **SFBG**

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New board, old pain

Incoming supervisors will face unprecedented cuts

By Sarah Phelan
 > sarah@sfbg.com

One of the first tasks awaiting the new Board of Supervisors in January 2009 is to make unprecedented cuts to the city budget as San Francisco seeks to balance a \$125 million mid-year shortfall and address a projected \$450 million deficit for the fiscal year that begins July 1, 2009.

"It's hard to understand the magnitude of what lays at our doorstep," termed-out board president Aaron Peskin told the incoming supervisors when it became clear that he lacked the votes to enact a proposed package of cuts before his last day in office (see "Sharing the pain," 12/17/08).

"This is going to require a huge amount of selflessness, of sharing the pain among those who can share it the most and the least," warned Peskin, whose last day on the job is Jan. 6.

Newly sworn-in Sup. David Campos cited the magnitude of cuts as one of the reasons he voted not to move Peskin's legislation out of a committee last week.

"I need more time to understand the proposal," said Campos, who took office in early December, only to find himself confronting "the worst crisis since the Depression," as Mayor Gavin Newsom called it during a visit to the board.

"And this way, the new board gets to weigh in," added Campos, who joins seven returning supervisors — Michela Alioto-Pier, Carmen Chu, Chris Daly, Bevan Dufty, Sean Elsbernd, Sophie Maxwell, and Ross Mirkarimi — and three new supervisors: John Avalos, David Chiu, and Eric Mar.

The decision to delay budgetary cuts until 2009 also secured an extra month of grace for community service providers. Peskin and the Mayor's Office agreed that cuts scheduled for mid-January won't kick in until Feb. 20.

But, as Daly noted as he urged the board to kill Newsom's million-dollar, Tenderloin-based Community Justice Court, the 409

pink slips that were recently issued predominantly to front-line city workers have not been rescinded.

"And folks will have to find many more millions to avert terrible community cuts," Daly observed. Peskin warned that the CJC could cost \$2 million annually if the federal government isn't willing to fund it next year.

Daly argued that defunding the CJC was a "no-brainer," citing the project's lack of community support and the fact that the services it aims to divert people to — substance abuse, mental health, and homeless programs — are up for cuts.

But Daly failed to get a veto-proof super-majority after Sup. Gerardo Sandoval, who was

"This is going to require a huge amount of selflessness, of sharing the pain among those who can share it the most and the least."

Aaron Peskin

elected to the Superior Court in November, recused himself, and Sup. Bevan Dufty, who has his eye on Room 200, voted in favor of the mayor's project.

"I don't see this as a new program, but one that tries to tie together what's already in the community justice system," Dufty said.

With the bad fiscal news expected to snowball in 2009, Daly says he plans to call for hearings to examine the possibility of more cuts to upper-level city managers.

"It's incumbent upon us to make sure there is not fat left in the city budget, especially when it comes to upper-level managers, as we are trimming the resources available to those who are more vulnerable," Daly explained. **SFBG**

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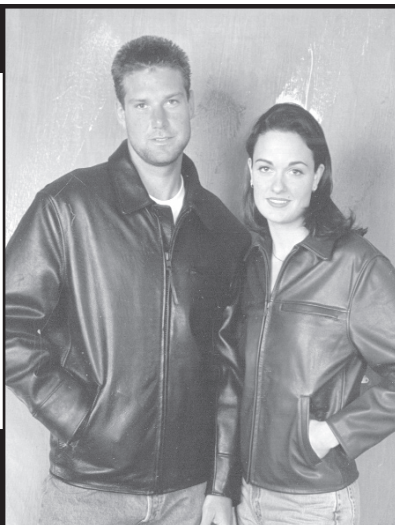
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Powerless

by Amanda Witherell
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GREEN CITY



Sup. Sophie Maxwell, who represents a disproportionately polluted district that is host to the city's only fossil fuel-burning power plant, has introduced legislation to change the way energy flows into and around the city.

The ordinance collates some past resolutions already affirmed by the Board of Supervisors — to close the Mirant Potrero Power Plant as soon as possible and to request that the San Francisco Public Utilities Commission conduct a transmission-only study to update the city's Electricity Resource Plan (which is currently based on building a new peaker power plant in the city in order to shutter Mirant's older, more polluting facility).

Maxwell's legislation further calls on the city to provide 100 percent clean energy by 2040 — a mandate lifted directly from Proposition H, a clean energy and public power act that was voted down in November.

But the three elements of the ordinance, which was co-signed by outgoing Sup. Aaron Peskin, are somewhat lacking.

The clean energy goals outlined by Maxwell only apply to the SFPUC — not to anyone who gets a Pacific Gas and Electric Co. bill — and SFPUC power is already almost 100 percent clean, consisting mostly of Hetch Hetchy hydroelectric, solar, biomass, and a small amount of cogeneration. (Large hydro and cogeneration do not meet the state's definition of renewable, but they are considered among the greenest kinds of "brown" power.)

Prop. H would have required the city to conduct an energy study, and specifically stated that the option of city-owned and operated power be considered as part of the study. Subject to board and mayoral approval, the city could have public power if it was determined to be the most efficient and economic way to provide 100 percent clean energy to all citizens by 2040.

Neighborhood and environmental activists, including Julian Davis, who ran the Prop. H campaign, Tony Kelly of the Potrero Boosters, and John Rizzo of the Sierra Club, said they weren't consulted or even clued in that the Maxwell legisla-

tion was being introduced. Rizzo called the clean energy goals "window dressing," and said, "It doesn't accomplish what Prop. H does."

"I was surprised by the Maxwell ordinance," said Sup. Ross Mirkarimi, one of the authors of Prop. H, which Maxwell, Peskin, and six other supervisors endorsed. "We hadn't learned of it until the day it was introduced. I believe it's going in the right direction but I'd like to see it more committed to its insistence on public power — not just elements of Prop. H, but public power so that we are able to be clear about what forms of energy independence, clean energy, renewable that the city should administer."

Maxwell's aide, Jon Lau, said they did reach out to Mirkarimi's staff, as well as Mayor Gavin Newsom's office, and the legislation was written broadly so that there was "something here for everybody if you're interested."

"The ordinance she introduced is sort of agnostic toward public power," he said. "But it could and should be part of the analysis to the extent that we study residential needs in the city. It's totally relevant to have a public power analysis." He called public power a "flash point," and said, "The whole conversation would be about that."

Rizzo said the legislation doesn't demand anything of PG&E, in terms of clean energy goals, but Lau said they don't have the authority to legislate a private company's energy procurement. "We can't just dictate goals for PG&E."

The board doesn't have the authority to close Mirant either — the gas and diesel power plant operates with a Reliability-Must-Run contract and the state's grid operator, California Independent System Operator (Cal-ISO), has said Mirant must run or be replaced by some other in-city, instantly available power generation.

The plant also operates with a water permit from the Regional Water Quality Control Board, and though City Attorney Dennis Herrera, Maxwell, and Peskin recently sent a letter urging no renewal of the permit, which expires Dec. 31, the water board seems to be waiting for the plant to close by some other means rather than taking up the issue. "I'm currently reworking the permit reissuance schedule without Potrero

because Potrero's status is really more like 'to be determined' at this point," wrote water board staff member Bill Johnson in an e-mail to the *Guardian*. Because the board hasn't acted on it, the permit will automatically be extended on Jan. 1, 2009, meaning the plant will be operating indefinitely until the water board makes a final decision or some other way to close it is found.

There's almost unanimous approval throughout the city that beefing up transmission lines would be better than building a power plant or allowing Mirant to keep operating. Transmission is also one way the city could gain more control of energy resources and potentially save, and even make, some money.

On Dec. 15, Barbara Hale, assistant general manager for power, sent a request to Cal-ISO asking that two new SFPUC transmission proposals be considered as part of the state's regional planning. They include upping the voltage of existing lines between the Hetch Hetchy dam and Newark, and adding a new line between Newark and Treasure Island, which would allow Hetch Hetchy power to travel exclusively on city-owned lines. The city currently pays PG&E \$4 million per year to carry Hetch Hetchy power from Newark into the city — a fee San Francisco has been paying since 1925 when the city, during construction of the transmission lines between Yosemite and the Bay, mysteriously ran out of copper wire just a few miles shy of PG&E's Newark station.

The new line would run under the bay, using an existing SFPUC water pipeline right-of-way. "This pathway will allow transmission lines to traverse the environmentally sensitive Don Edwards Regional Wildlife Preserve [in Newark] that is likely to be a bottleneck between PG&E's pivotal Newark substation and the substation serving the Peninsula," the letter states. The SFPUC also predicts some possible cost recovery from Cal-ISO for building the Newark line because it would improve regional reliability. The agency also says it's exploring partnerships with other municipal utilities for joint ownership. **SFBG**

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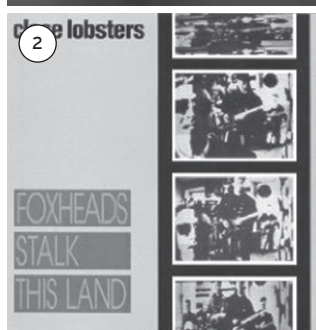
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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



DEC. 24-30, 2008

LOOP

By Johnny Ray Huston
> johnny@sfbg.com

Today is 20 years ago. Two great reasons: reissues of 1987's *Heaven's End* (Reactor) and 1988's *Fade Out* (Reactor) by Loop, which sound better now than when I saw the trio live at the Majestic in Detroit. The noisebliss revival sparked in part by a CD answer to NME's classic *C86* tape compilation and the return of My Bloody Valentine has yielded vital reissues by other groups, such as the Telescopes and Spacemen 3. Slumberland Records has awakened from slumber — the wonderful evidence keeps piling up. I even heard 1987's *Foxheads Stalk This Land* by Close Lobsters at the corner café the other day. Some peak recent rock recordings, such as Crystal Stilts' *Alight of Night* (Slumberland), Deerhunter's *Microcastle/Weird Era Cont.* (Kranky), and perhaps best of all, the Mantles' upcoming debut, prove it: 20 years ago is today.

WEDNESDAY DEC. 24

PERFORMANCE

"Kung Pao Kosher Comedy"

Things Jews can do on Christmas: celebrate anyway (nothing wrong with a ninth present!), sit by the fire, watch YouTube videos of sea otters, pick lint off of your carpet, or go to a comedy show in a Chinese restaurant. The comedy show will be hosted by David Brenner — check out his Web site and you'll immediately know he's part of the club. He made his national TV debut on *The Tonight Show* in 1971, appeared on the last live *Ed Sullivan Show*, and was the first comic to appear on David Letterman's late-night show. This year's "Kung Pao Kosher Comedy" lineup also includes Page Hurwitz, Dan Naturman, and Lisa Geduldig. Note: You're allowed to do more than one of the above on the 25th, so go ahead, croon Christmas carols, watch sea otters holding hands, eat mu shu vegetables, and lose calories through laughing. (Michelle Broder Van Dyke)

6–11 p.m., \$42–\$62
New Asia Restaurant
772 Pacific, SF
(415) 522-3737
www.koshercomedy.com

THURSDAY DEC. 25

EVENT

"Karla LaVey's Black X-Mass"

Oh, so you still wake up on Christmas morning and, like, open presents? Whatever, man — if I ain't getting a pony (or something more useful, like a suitcase full of unmarked Benjamins), I'm staggering out of bed and over to the DVD player to put *Black Christmas* (1974 version only) through its paces. The unholy spirit of new traditions further perpetuates at the 11th Black X-Mass, which is presented by Karla LaVey's First Satanic Church (no explanation necessary) and features an array of performers, including Los Angeles' prop-happy Fuxedos, who describe themselves as an "apocalyptic-comedy-lounge-punk-jazz-storytelling-freak-out-what-the-hell?-art rock band." In other words, don't hold your breath for a solemn

take on "God Rest Ye Merry, Gentlemen." (Cheryl Eddy)

With Sassy!!!, Fluff Grrl, Kitten on the Keys, Theremin Wizard Barney, Devil Dancers, and Hearsella
9 p.m., \$10
Elbo Room
647 Valencia, SF
www.elbo.com

FRIDAY DEC. 26

THEATER

Tenderloin Xmas Hustler

I don't know about you, but whenever I hear the words "Tenderloin Xmas hustler," I want to add "cake." Tenderloin Xmas hustler cake. Now doesn't that sound nice? Whether or not there'll be baked goods tacked on the tail end of *Tenderloin Xmas Hustler*, a "pro-prostitution, anti-drug Christmas musical parody" put on by the Seraphim theater production crew, is anyone's guess (although pretty unlikely). But, hell, take the "r" out of pastry and you've got me 10 years ago at the corner of Turk and Leavenworth. Set to familiar-

yet-twisted holiday tunes and cheekily referencing holiday pop cultural chestnuts of both the big and small screens, the musical mashup extravaganza follows a misfit boy on his journey toward acceptance, if not painful recovery and then, predictably, overeating. "*Urinetown* meets *It's a Wonderful Life*!" the promotional materials exclaim. And every time a bell rings, a hooker gets his wings. (Marke B.)

8 p.m. (also Sat/27, 8 p.m.), \$25
Phoenix Theatre
414 Mason, sixth floor, SF
(415) 655-7803
www.tenderloinxmashustler.com

MUSIC

DJ Qbert

Maybe if I had spent as much time practicing my instrument as I did smoking weed and playing Q*bert at my friend Nat's house when I was growing up, I would be out rocking shows instead of merely writing about people who do. While I was, tragically, spending my afternoons dodging Coily (the dastardly purple snake), Richard Quitevis was falling in love with spinning

records in his Excelsior District home. Under the moniker DJ Qbert, the Filipino-American turntablist became one of the top DJs in San Francisco history, winning the DMC World DJ Championships three times. Working with artists such as Mix Master Mike, Dan the Automator, and Kool Keith, he built an international following. Qbert's roots will always be in hip-hop, but he also treats audiences to tasty morsels of electro and breakbeat. (Daniel N. Alvarez)

With Mochipet and JoJo Velarde
8:30 p.m., \$20
Independent
632 Divisadero, SF
(415) 771-1422
www.independentsf.com

PERFORMANCE

The Jesus Roast: the Celebrity Roast of Jesus H. Christ

Was Jesus the first dude to ever develop a strong personal brand? He must have made a killing with those "footsteps in the sand" posters back in the '70s, but check him out on the cover of Crass' *Yes Sir, I Will* (Crass Records, 1983): J.H.C. said peace out to the mainstream and created "alterna-



tive” with one self-satirizing gesture. This star has simply done too much over the course of his path-breaking career to avoid getting raked over the coals by some of his closest friends. Thus, Comedy Noir has assembled old buddies like Pontius Pilot, Bacchus, and Jackie Mason to give God’s son the ol’ season’s greeting. **(Brandon Bussolini)**

8 and 10 p.m. (also Sat/27, 8 and 10 p.m.; Sun/28, 8 p.m.)
\$16.75–\$25
Stage Werks
533 Sutter, SF
(415) 646-0776
www.comedyonthesquare.com

FILM

Sing-a-long Sound of Music
At the Sing-a-Long *Sound of Music*, we’ll all be getting our Ian Curtis on: “See my true reflection / Cut off my own connections / I can see life getting harder ...” No, sorry, that was the eggnog of angst talking. Actually, at the Sing-a-long *Sound of Music*, we’ll all be decked out in dirndls and lederhosen (prizes are awarded for best costumes), waxing rhapsodic about “Raindrops on roses /

And whiskers on kittens.” It doesn’t really matter if your favorite things don’t usually include schnitzel and strudel — and it certainly doesn’t matter if you don’t know how to sing. At the Castro Theatre, you will never be judged for your lackluster chops, only for a lack of enthusiasm. And everyone is welcome, from the first salutation to the hills to the last *auf Wiedersehen*. **(Nicole Gluckstern)**

7 p.m. (continues through Tues/30), \$10–\$15
Castro Theatre
429 Castro, SF
(415) 621-6120
www.thecastrotheatre.com

SATURDAY
DEC. 27

MUSIC

Foreign Legion
In a world of Vocoders and Crocket and Tubbs-tastic synth jams, the freshest thing a hip-hop group can do is to write traditional, no bullshit, beats-and-rhymes bangers. Thankfully, Oakland’s Foreign Legion opt for the latter. They’ve built a burly nearly

Tenderloin Xmas hustler cake. Now doesn’t that sound nice?

10-year career around the cunning lyrics of Marc Stretch and Prozack Turner. Rounded out by the Irish DJ Flip, the group excels at placing party rockers next to down tempo, socially conscious tracks. Their records possess depth and versatility. While Turner and Stretch have tasted success as solo artists, they are at their best together, bouncing around the stage with unbridled energy and power. For those tired of the over-produced, castrated dross (see: *Rida, Flo*) currently on loop from KMEL, stop bitching about it, and go see two turntables and some truth. **(Alvarez)**

With Buckle Bros
8 p.m., \$15 (\$9 advance)
Red Devil Lounge
1695 Polk, SF
(415) 447-4730
www.reddevillounge.com

VISUAL ART

“Vampira: Works by French and Diva”
If Camille Rose Garcia’s aesthetic were parachuted into an

equatorial jungle and overrun with Spanish moss, the results would be comparable to the artwork of Barcelona-based Diva. “Vampira” consists of her collaborations with the equally febrile-minded UK artist French, whose own style applies the chunky linearity of woodblock prints to subjects ranging from Notorious B.I.G. to wicked satanic rites. It’s appropriate that giallo horror master Dario Argento is the inspiration behind this show; academia is just beginning to catch up with Argento, and French and Diva — homing in on a particular scene from Argento’s 1985 film *Phenomena* — are the right artists to affirm that sublimity lies within the director’s maggoty pulpiness. **(Bussolini)**

6–10 p.m. (continues through Feb. 1, 2009), free
double punch gallery
1821 Powell, SF
(415) 399-9785
www.doublepunch.com

SUNDAY
DEC. 28

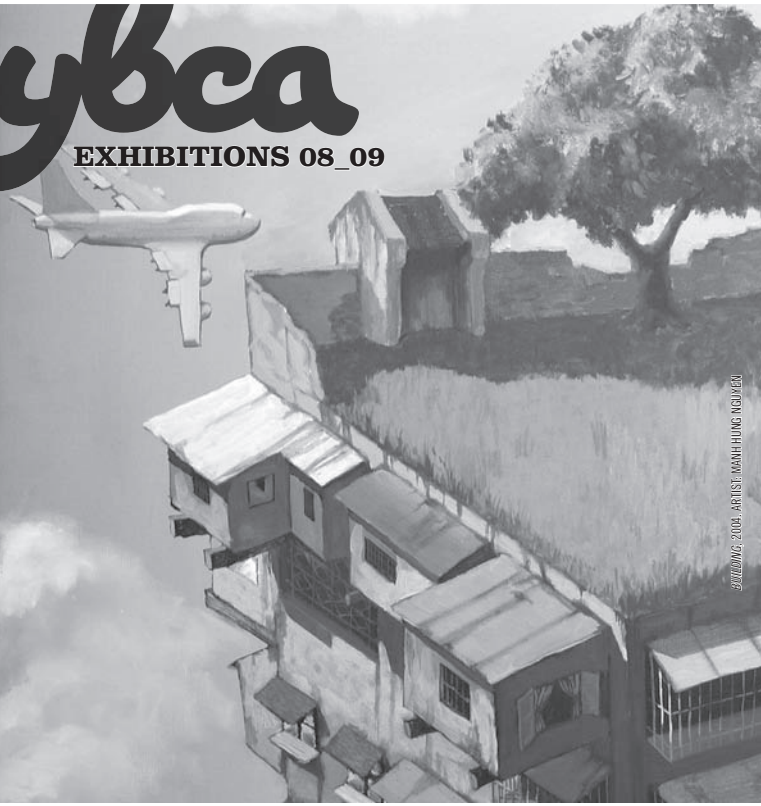
PERFORMANCE

The Wrapping Paper Caper
Whodunit? Whydunit? And what happens if the *who* in question gets caught in a paper shredder? You won’t find out the answer to that last one at *The Wrapping Paper Caper*, but you can make an educated guess, once you get a gander at the fantastic creations of Liebe Wetzel’s Lunatique Fantastique. Cardboard tubes, packing peanuts, utensils — all kinds of everyday materials go into the creation of Wetzel’s found-object puppet stars. Around in various forms since 2000, and suitable for kids three and up, the performance’s detective-yarn plot has a holiday theme — but *Caper*’s ingeniously crafted stars are the reason the show is a seasonal favorite. **(Eddy)**

3:30 p.m. (continues through Jan. 4, 2009), \$10–\$50
CONTINUES ON PAGE 20 »

1 and 3) sleeve art from Loop’s *Heaven’s End*; 2) cover of Close Lobsters’ *Foxheads Stalk This Land* (see “Loop”); 4) Dame Edna Everage (see Tues/30); 5) Danny from the Fuxedos (see Thurs/25); 6) production photo of *The Wrapping Paper Caper* (see Sun/28); 7) Julie Andrews in *The Sound of Music* (see Fri/26); 8) promo art for *Tenderloin Hustler Xmas* (see Fri/26); 9) art by Diva (see Sat/27); 10) Bill Berkson (see Mon/29); 11) promo art for *The Jesus Roast* (see Fri/26); 12) Prozak Turner of Foreign Legion (see Sat/27); 13) DJ Qbert (see Fri/26)

PHOTO OF DANNY FROM THE FUXEDOS BY JENNY SAMPSON;
PHOTO OF BILL BERKSON BY FRED MCDARRAH



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THE SAN FRANCISCO BAY GUARDIAN PICKS

**David Brenner (see Wed/24);
The Radiators (see Sun/28)**



PICKS CONT.,»

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MUSIC

The Radiators
While the percentage may not have been listed in the census, I'm pretty sure that approximately 98.3 percent of rock-loving Crescent City residents have had a great time (and a subsequent massive headache) at a Radiators show. Truly a New Orleans institution, the purveyors of "swamp-rock" cook up one helluva gumbo out of Southern rock, soul, blues, and jazz. Built upon the city's gritty soul and around Ed Volker's whisky-soaked baritone, the Radiators' chemistry and musical proficiency make them one of the most exciting, versatile groups in rock 'n' roll. Though they have a reputation for being a party band, that tag sells them short. Their work is an engulfing amalgam of American music, saluting the past while always looking toward the future. **(Alvarez)**

8 p.m. (through Dec. 31), \$40 (\$100 for three-set New Year's Eve show)
Café Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com

**MONDAY
DEC. 29**

LIT

Poems for the Millennium, Volume Three
Romanticism lives on, commingling and corresponding with the post-romantic in Jerome Rothenberg and Jeffrey C. Robinson's *Poems for the Millennium, Volume Three: The University of California Book of Romantic and Post-Romantic Poetry* (University of California Press, 960 pages, \$34.95). A truly monumental anthology and the follow-up to a pair of books dedicated to modern and postmodern writing, the collection presents new perspectives on 19th century poets such as Dorothy Wordsworth. It also opens a door into more contemporary radical and

visionary realms — a number of Bay Area poets, including Bill Berkson, Diane DiPrima, and Michael McClure, will read from the book tonight. **(Huston)**

7 p.m., free
Books Inc.
601 Van Ness, SF
(415) 776-1111
www.booksinc.net

**TUESDAY
DEC. 30**

THEATER

Dame Edna
Hello, possums of the Bay Area! If you have yet to experience Australia's primary non-koala gift to the world, Dame Edna Everage, you've done a too-good job of dodging her wit and colorful — purple and spangled, even — flair. Dame Edna's lived a more gorgeous life than yours or mine, but ever the gracious lady, she's been known to toss some of her special stardust to paupers with nightly regularity. The woman with the wonderful eyewear has had her flings with secret policemen and Sgt.

Pepper, and since she's sans-Madge these days, all types of men and women might be throwing themselves — or, failing that, floral tributes — at her doorstep. If you're lacking some vitamin E in the cold of winter, this is your last chance for an injection. And please remember, Dame Edna is not a racist — as she puts it, "I love all races — especially white people." **(Huston)**

8 p.m. (continues through Jan. 4, 2009), \$55–\$78
Post Street Theatre
450 Post, second floor, SF
(415) 771-6900
www.unionsquaretheatres.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

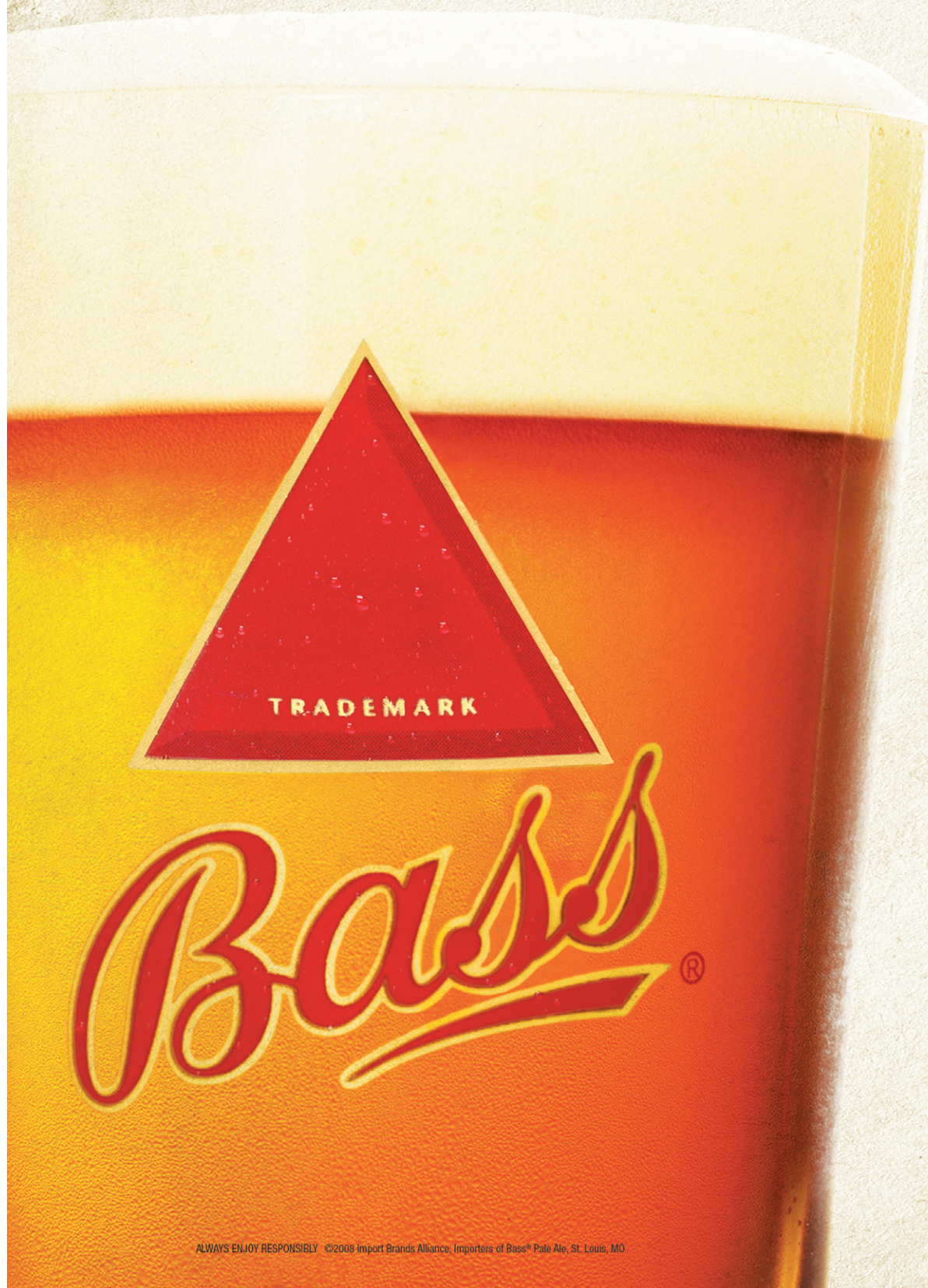
LOCAL ARTIST: Nathaniel Russell
TITLE: *Agnes T. Lake Memorial School for Girls Summer Program: Midnight at the Spot*

STORY: "I made this drawing for an LA benefit art show for *Dear and Yonder*, a lady surf and skate movie being made by Andria Lessler and Tiffany Morgan. I've been obsessed with this little-known historical figure Agnes Lake for a while, and I made up a school for girls dedicated to her. This is a scene from their summer program, where they have night skate sessions. Sort of like the rock camp for girls, but with all forms of getting rad."
BIO: "I was born and schooled in Indiana, and I moved to the Bay Area around 2001. Since then I've worked in record stores and for record labels, made posters and album sleeves, taught letterpress classes, been in art shows, illustrated books and articles for magazines, collaborated with good friends, and tried to make the most of living in such a wonderful place. I feel lucky to be surrounded by so many amazing and talented friends."
SHOWS: "I am in the Mollusk Family Poster Show right now at Mollusk Surf Shop. I just finished doing artwork for an album by Vetiver and an album by Crypatice, both out in January. I've illustrated three volumes of *Listography*, written by my friend Lisa Nola and published by Chronicle Books. I'm currently finishing a magazine of people drawing Garfield and Smurfs from memory."
WEB: www.crookedarm.blogspot.com



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music

Into the woods: That's the way to stray for the holidays. Crystal Antlers wander up to San Francisco and get productive at Closer Recording, left, while the Meters' Zigaboo Modeliste, top right, drums up a few friends to celebrate his birthday at Café Du Nord. Bottom right, Blackalicious plays the Fillmore

CRYSTAL ANTLERS PHOTO BY KIMBERLY CHUN



Crystal magic

By Kimberly Chun
> kimberly@sfbg.com

SONIC REDUCER Light a candle, burn a wand of sage, and singe your bangs. Then fondle a frosty pink hunk of rose quartz and ask the goddess, “Are crystals



the new wolves — or at least the new bears? Maybe even the new alps/mountains?” ‘Cause I swear, I’m not a miner — ‘49-er, twenier-bopper, or otherwise — but I can almost smell the crystals *everywhere*. Especially when it comes to artist-band names like Crystal Castles, Crystal Stilts, Crystal Waters, and wow, now juxtaposing crystal with defensive head-growths, Crystal Antlers.

I clash gently this sparkling SOMA morning with said smiling, scruffy, shambolic Long Beach combo — half chimney sweeps by day and all capable of metamorphosing magically into fierce psych-garage warriors by the light of a mountain-wolf-bear moon. The obvious question goes to tousled vocalist-bassist Jonny Bell, his hoodie bunched over his brow in the very un-Cali cold and just roused from his slumber at Closer Recording where the band is completing its first full-length: what is it about crystals that resonates? Is

this a conspiracy (of beards)? And more importantly — the goddess craves a response after spotting those vaginal folds on the cover of Crystal Antlers’ recent self-titled Touch and Go EP — do you believe in crystal magic?

“Yeah, well, we came up with the name three years ago, so we didn’t know about those other bands,” mumbles Bell, weary of being given the crystal shit. “We’ve done a lot of interviews where they ask about that, and I’ve given a lot of sarcastic answers.” The non-sarcastic rejoinder? “It sounded fragile.”

No wonder the band leader is a wee bit wary about conjuring a name for the Crystal Antlers’ album, due out in April, which he says sports mellow and ambient musical percolations as well as “more of a soul influence.” Crystal Antlers have been gobbling up old soul from ‘60s Miami like Della Humphrey and George McRae and spilling out their own revamp — strained through the filter of their punk background and miles away from the well-inked and -oiled Daptone/Mark Ronson new-old-school. Judging from the EP produced by Mars Volta’s Isaiah “Ikey” Owens, Crystal Antlers roam another neck of the woods altogether: a noisier, more distorted dead meadow where hir-

sute beasts like Comets on Fire and Mammatus roam near Holy Mountains, where Andrew King’s careening guitar skirts squalling psych-cacophony and Victor Rodriguez’s textural, low-screaming organ revels in a garage-goth parking lot, out behind the rock ‘n’ roll wilderness preserve.

“We wanted to try to play beyond our abilities,” Bell says of the recording. “I think we’re always trying to push our limits, and a lot of stuff on the EP was really difficult for us. None of us have any formal training.” Noisy, dark matter far from the manic weekday traffic tearing down Howard Street as the Crystal Antlers tuck into eggs and bagels at a café near the studio.

It’s the kind of recession-strapped, pre-Christmas week — a ruthless admixture of hope and fear — that brings out the take-that holiday light displays in the Mission and makes it a great moment to get your fill of your friendly neighborhood Bay Area bands, as the clubs stock up on local talents choosing to staycation. Instead Crystal Antlers are here, forsaking primo chimney sweep season (“I can write songs while laying bricks,” explains Bell. “It’s a nice contrast to sitting in a van”) to record with engineer Joe Goldring (the Enablers, Touched by a Janitor). Today they’ll track keyboards, saxophone, and vocals, though Bell caught a cold from bunking down in their veggie-oil van during last week’s hail.

At least they’re out of the vehicle — now convalescing on a SoMa byway — though Bell is proud that it got the band out and on tour on a single tank of diesel. “Ten thousand miles and we only used one tank of diesel fuel the whole time. We were able to find vegetable oil all around the country,” he says. “We filled up when we were leaving for the tour. We didn’t go to a single gas station the whole time on the way back.” The group’s recent Fuck Yeah tour with Monotonix, Dan Deacon, the Death Set, and others was similarly veggie-oil-fueled, though somewhat nuttier from the sound of the stories of smashed vans and spilled instruments that drummer and kindred chimney sweep Kevin Stuart regales me with. There was also that time when Crystal Antlers were in Oakland, touring with Canada’s Fucked Up, and Bell offers, munching, “Kevin forgot to lock the trailer.”

“Hey, I didn’t forget it!” Stuart protests. “That was Fucked Up’s fault!”

“We started driving,” continues Bell, “and all their stuff started falling out onto the freeway.” Word from the goddess: unlock that Crystal power — with limits. **SFBG**

CRYSTAL ANTLERS

With Two Gallants and the Tallest Man on Earth
Fri/26, 9 p.m., \$20
Fillmore
1805 Geary, SF
www.livenation.com

LOCAL POTION

QBERT

Hamsters unite! The Invisibl Skratch Pikl re-emerges. With Mochipet and Joyo Velarde. Fri/26, 9 p.m., \$20. Independent, 628 Divisadero, SF. www.theindependentsf.com

ZIGABOO MODELISTE

The Meters percussion mainstay whoops it up for his b-day. With Bhi Bhiman. Sat/27, 9 p.m., \$20. Café Du Nord, 2170 Market, SF. www.cafedunord.com

BLACKALICIOUS

Gift of Gab’s Mighty Underdogs project weighs in at this hefty indie hip-hop hoe-down. Sat/27, 9 p.m., \$26.50. Fillmore, 1805 Geary, SF. www.livenation.com

CRACKER AND CAMPER VAN BEETHOVEN

Having a cracked Cracker-Camper Christmas comedown — and how good it is. Sat/27, 9 p.m., \$23. Independent, 628 Divisadero, SF. www.theindependentsf.com

MICHAEL TALBOTT AND HELENE RENAUT

The Brooklyn-by-way-of-SF wolf king grows starry-eyed with the winsome Brittany-born Beam warbler at an Antenna Farm convo. With the Naked Hearts. Sat/27, 9:30 p.m., \$7. Hemlock Tavern, 1131 Polk, SF. www.hemlocktavern.com

TOMMY GUERRERO’S GET RAD SIX

Skating, designing, music-making — Tommy Guerrero veers off from Jet Black Crayon with his birthday bash band at this SF Food Bank benefit. With Marc and the Casuals. Tues/30, 8 p.m., \$6–\$10 sliding scale. Hemlock Tavern, 1131 Polk, SF. www.hemlocktavern.com

JONAS REINHARDT'S TOP 10

1. Droids, *Star Peace* (Repressed)
2. Steve Moore, *Vaalbara* (Noiseville)
3. La Düsseldorf, *La Düsseldorf* (Nova, Water)
4. Cluster US tour
5. Lovefingers.org
6. White Rainbow, “Snake Snacks Brain Tazer Pt2”
7. Richard Pinhas, *Singles Collection 1972–1980* (Captain Trip)
8. 88 Boadrum, Aug. 8, '08
9. Methusalem, *Journey into the Unknown* (Ariola)
10. B.O.D.Y.H.E.A.T. light show, Nov. 7



MI AMI'S DANIEL MARTIN-MCCORMICK AND DAMON PALERMO'S COMBINED TOP 10

- Grouper, *Dragging a Dead Deer up a Hill* (Type)
- US Girls, *Introducing* (Siltbreeze)
- Sugar Minott, *Dancehall Showcase Vol. II* (Black Roots/Wackies)
- Fripp and Eno, *No Pussyfooting* (EG)
- Steel an' Skin, *Reggae Is Here Once Again* (Em)
- Dam-Funk, “Burgundy City” (Stones Throw)
- Pyha, *The Haunted House* (Tumult)
- Orchestre Régional De Kayes, *The Best of the First Biennale of Arts and Culture for the Young* (Mississippi)
- Various artists, *Blackdisco* (Blackdisco)

BOMB HIP-HOP'S DAVID PAUL'S TOP 10

1. Grip Grand, *Brokelore* (Look)
2. Sweatshop Union show at Rickshaw Stop, Sept. 25
3. DJ Zeph and Azeem, *On the Rocks* mix CD
4. *Planet B-Boy* DVD (Arts Alliance America)
5. Prince vs. Michael show, Madrone Lounge, Nov. 15
6. Large Professor, *Main Source* (Gold Dust Media)
7. DJ Agent 86, “The Ultimate” 7-inch (Bomb Hip-Hop)
8. EMC, *The Show* (M3)
9. DJ Design with Party Arty, “Get on the Floor” single (Look)
10. History of Rap poster

TARTUFI'S TOP 10 OF '08

- Paper Airplanes, *Scandal Scandal Down in the Wheat Field* (self-released)
- One of the best albums we have heard in years. Wins Most Mind-Twisting Listen award from Tartufi, which just so happens to be a hairless alpaca.
- Department of Eagles, *In Ear Park* (4AD)
- A lush and weighty release. Wins Best Overall Production award, which just so happens to be a medium-sized bologna.
- Low Red Land, *Dog's Hymns* (self-released)
- Man, this album is just so freaking good. It is like a chocolate river of dreams wrapped in bacon and covered in Tony Alva. They

win Album Most Likely to be Sung at Top of Lungs No Matter Who Is Around award, which just so happens to be Tony Alva wrapped in bacon.

- Deerhoof, *Offend Maggie* (Kill Rock Stars)

Awesomely awesome and both classically deery and innovatively hoofy. Wins the award for Longevity, Perseverance, Persistence, Reliability, and Most Rockin'-est, which just so happens to be a completely un-offended Maggie, fresh and new!

- Fleet Foxes, *Fleet Foxes* (Sub Pop)

Didn't want to like this after seeing it more times that we have ever seen anything before, at every Starbucks in the whole universe. Then we took a listen, and it is actually quite good. Wins the Your Albums Will Forever Be in Starbucks (a Blessing and a Curse) award, which just so happens to be a Slip 'N Slide.

- Musee Mecanique, *Hold This Ghost* (Frog Stand)

These guys rule live. Wins the Classiest Band in All the Land award, which just so happens to be the option to plate a member of the band in gold.

- Russian Circles, *Station* (Suicide Squeeze)

A rad album with just the right amount of chunk, noise, pretty, psych, and space. Wins the Most Dreamiest Drummer Ever award, which just so happens to be a date with Lynne!? Weird.

- Beach House, *Devotion* (Carpark)

Admittedly, this album was purchased based upon the cover art alone, but imagine the surprise and blissed-out happiness upon hearing the actual music! Wins the Smoothest Vocals and Best Use of a Drum Machine award, which just so happens to be a tall ship towing a peanut.

- Radiohead, *In Rainbows* (ATO)

We listened to this a lot while on tour. Like, a lot. Wins the Smarty Pants award and the Duhhhh award, which just so happens to be invisibility cloaks for the whole band. You guys are welcome. We know what it's like. We are pretty famous, too.

- Vetiver, *Thing of the Past* (Gnomonsong)

Andy's voice makes me so happy and his musical choices make me even happier. Wins Best Use of Hats, Beards, and Boots award, which just so happens to be the lemon tree from the back patio at El Rio! You guys sing a cover, and I will sneaky sneak it out the front.

SORCERER'S DANIEL JUDD'S TOP 10

1. Raphael Saadiq, *The Way I See It* (Sony BMG/Columbia)
- Heard this while I was record shopping in Chicago. Thought it was a Motown record I had never heard before. Great songs, production, and the singing is excellent.
2. Menahan Street Band, *Make the Road by Walking* (Daptone)
- On Election Day we grabbed fish tacos on Ritch Street and there was a DJ wearing a George Bush mask who was spinning this record on the turntables set up on the sidewalk. The sun was shining, and Obama was about to win — a dawning of a new day.
3. Various artists, *Pop Ambient 2008* (Kompakt)
- This year's collection might be my overall favorite.
4. Zo! and Tigallo, *Love the 80's!* (Chapter 3hree)

It's tops

More Best of 2008 lists from Bay Area players

Nice modern R&B versions of the most random '80s jams. Good for throwing in a mix with the catchy Usher, T-Pain, and R. Kelly jams I also dug on this year.

5. Woolfy at the Elbo Room

A great show from Woolfy at B.O.D.Y.H.E.A.T.'s monthly night. A full band rocking great, slow-burning dance jams.

6. *Wild Combination: A Portrait of Arthur Russell* (Matt Wolf, US) at the Roxy.

Loved the unreleased music and the glimpses of his creative process.

7. Boom Clap Bachelors, *Kort Før Dine LÈber* (Music for Dreams)

Crazy futuristic electro-soul. One of the dudes is from Owusu and Hannibal, another cool group in this realm.

8. Various artists, *Watch How the People Dancing: Unity Sounds from the London Dancehall, 1986–1989* (Honest Jon's)

Been loving the Casio-fueled insanity, the craziest voices from the singers.

9. Various artists, *Funky Nassau: The Compass Point Story 1980–1986* (Strut)

The tropical boogie/reggae vibes flow so nicely from this cast of jammers.

10. Hatchback, *Colors of the Sun* (Lo)

Arpeggios and creamy chord changes.

THE HARBOURS' MIGUEL ZELAYA'S TOP 10 2008 RELEASES

1. Two Sheds, untitled EP (iTunes)
2. Kelley Stoltz, *Circular Sounds* (Sub Pop)
3. Uni and the Dig! String Trio, *As Gold* (self-released)
4. Pillars of Silence, *Pillars of Silence* (self-released)
5. Michael Zapruder, *Dragon Chinese Cocktail Horoscope* (SideCho)
6. Land of Talk, *Some Are Lakes* (Saddle Creek)
7. Radiohead, *In Rainbows* (ATO)
8. Hayden, *In Field and Town* (Fat Possum)
9. +/-, *Xs on Your Eyes* (Absolutely Kosher)
10. The Beach Boys, *U.S. Singles: Capitol Years '62–65* (EMI)



KELLEY STOLTZ'S TOP 10 AND MORE

- Borts Minorts on earth and in concert
- A white body suit, a musical instrument made of a ski and bass string, and beautiful dancing gals. Fun SF weirdness without the Burning Man remorse.
- Thee Oh Sees live and *The Master's Bedroom Is Worth Spending a Night In* (Tomlab)
- Really, how many awesome tunes can a human being write?
- The Fresh and Onlys
- What a fine group — so fine I started a label. Chuffed, to put out their first single. Where the embers of the Red Crayola and

the Elevators' hash pipe merge with *Born to Run* muscle.

- The Dirtbombs

Since I toured with them this year I got to see them 53 times, and they were awesome every night — except that first night in Bloomington, Ind., but that was a bumner gig all around. “I Can't Stop Thinking About It” is the best tune I heard this year.

- Margo Guryan, *Take a Picture* (Sundazed)

Thanks to Chris at Groove Merchant for hipping me to this. Soft chanteuse-y vocals, booming drums, sitars, and fuzz = awesome pop.

- Beck, “Chemtrails” from *Modern Guilt* (Interscope)

I just really dig this tune. I like the home-made video for it on YouTube and the conspiracy theories the song alludes to.

- Randy Newman at SFJAZZ fest, playing a solo piano gig, for nearly two hours

Again, how many good songs can one person write — it's ridiculous!

- Sunday night shows at the Rite Spot

Annie Southworth does a good job booking the place: Colossal Yes, Adam Stephens, Prairie Dog, occasional jazz cats, and the Ramshackle Romeos were my year's highlights.

- Local bands at SFO

It's mostly soft 'n' gentle pop, classical, or jazz — no Caroliner concerts are planned yet. But wouldn't a Bart Davenport tune help the Xanax really take the edge off the preflight panic?

- Mon Cousin Belge at Café Du Nord

Somehow MCB unites Antony and Jello Biafra song skills, vocal chords, political proclivities, humor, and pathos into a horrifically scarred Belgian-in-exile crooner to make SF laugh and cry. Jobriath of the now!

- Jeffrey Lewis at Hotel Utah

The best concert I saw all year. The super-genius from your eighth-grade math class returns 20 years later with tunes that mix the Femmes, Jonathan Richman, and James Joyce.

CITAY'S EZRA FEINBERG'S MUSIC OF 2008

- M83, “Kim & Jessie” (Mute)
- '80s melancholia with good drum fills.
- The Dry Spells’ “Rhiannon” to be released on Antenna Farm in spring 2009
- Much better than the Fleetwood Mac original. No, I am not fucking with you.
- Realizing the Grateful Dead's “Touch of Grey” (Arista, 1987) is the best aging hippie anthem ever, and feeling like I relate to it, especially because I'm rapidly going gray.
- Tune-yards’ “News” (Marriage)
- This is the best unknown band I've ever heard, no joke, hands down — you'd be insane not to check it out at tuneyards.com.
- 3 Leafs, *Space Rock Tulip* (self-released)
- Amazing SF all-star mostly improv band featuring members of Gong, Tussle, Citay, and others. Epic, spacious, physical, colorful, and powerful, with catchy and fun moments throughout. www.myspace.com/3leafs
- The Botticellis, “The Reviewer” (Antenna Farm)
- Total power pop, like the best upbeat Big Star meets the best Cheap Trick. One of my favorite songs of recent memory.
- Tune-yards live in SF and Portland, Maine

Citay played on a bill with Tune-yards in Portland, Maine, and then we set up a show for her here in SF. We promoted the heck out of it, the people came out, and Tune-yards *killed*. Truly inspiring.

- Vetiver's cover of “The Swimming Song” (Gnomonsong)
- Half Japanese at the WFMU showcase at SXSW
- Discovering Mastodon, way, way late.



VICE COOLER'S TOP 10 MUSIC RECORDING THINGS

1. Toxic Lipstick, “Thunderdome” (Dual Plover)
- This is one of the most *fucked-up* songs from one of the most *fucked-up* records in the past 20 years.
2. Deerhoof, current tour clips on YouTube
- Since I got their first two records at age 15, Deerhoof has remained one of my favorite bands, and the addition of Ed Rodriguez has pushed them into a new terrain of amazingness.
3. E-40 featuring Lil John, “Turf Drop” (BME/Reprise) and Urxed, Car Clutch, and Soft Circle live at Triple Base
- Fucking *incredible*! And the Triple Base show pretty much made everyone's “show of the year.”
4. Lil Wayne, “A Millie” (Cash Money/Young Money/Universal)
- This song completely saves the rest of this half-assed, boring, and otherwise overhyped record.
5. Matmos, *Supreme Balloon* (Matador)
- Dude, they always deliver!
6. Bleachy Bleachy Bleach
- It's sort of like Cobra Killer being thrown into a fryer, but made by super young Bay Area suburban girls whose first “big band” that they got into, at age 14, was Wolf Eyes.
7. Disaster's LP and Barr's new songs live
- I was lucky enough to see the few performances that he made it to, after he cancelled most of his shows for this year. As far as his alter ego, Disaster, goes — I like it because people think the record player is broken when you listen to the album.
8. The Younger Lovers, *Newest Romantic* (Retard Disco)
- Full disclosure: I recorded four songs on it. This is a band started by a friend I grew up with named Brontez. *Highly* recommended.
9. Fatal Bazooka, “Parle a Ma” (Warner)
- While on tour in France we were tortured by mainstream French radio. Fortunately, this song was a big hit at the time. Thank God we don't speak much French, because I am 100 percent positive that the lyrics fucking suck.
10. Quintron, *Too Thirsty 4 Love* (Goner)
- The *best* album cover and *best* opening song. It's tragic that bands like My Chemical Romance are so huge and have pushed such genius artists as Quintron and Miss Pussycat into such obscurity. **SFBG**

Electric partyland

Kick '08 out and ring '09 in —
we pick a few promising New Year's Eve shows



BUTTHOLE SURFERS

One of the best parts of reading Michael Azerrad's *Our Band Could Be Your Life* (Little, Brown, 2001) is learning how psychotic the Butthole Surfers actually were. Whether filling an upside-down cymbal with lighter fluid and igniting and playing it or projecting scary-ass surgery footage onto huge smoke machine-generated clouds to terrorize the audience, the Buttholes clearly intended to have everyone walk away from shows with physical or mental wounds congruent to their own self-inflicted ones. By the time *Electric Larryland* (Capitol, 1996) gave them access to post-*Nevermind* commercial radio, the Butthole Surfers had transformed into a run-of-the-mill heavy rock unit, saving their perverseness for their lyrics.

But all's you need to do is back-track to *Locust Abortion Technician* (Touch and Go, 1987) to find the group's secret reverence for classic rock juxtaposed with a not-so-secret love of tripping balls on tracks like the genuinely disturbing "22 Going on 23" and imagine that there was a time when the Butthole Surfers toured with a naked dancer named Ta-Da the Shit Lady but managed to devote enough energy to the whole "music" side of being a band to write something as enduring as the proto-grunge of "Human Cannonball." The group's more recent output isn't good, and it goes without saying that the 'Urferes will never be able to equal the antics of their past. This one is a mixed bag, but I'm guessing that, while Gibby Haynes won't be regaling us with tales of Chinese men with worms in their urethras, he won't pull any cutesy "you are loved" Flaming Lips bullshit, either. **(Brandon Bussolini)**

With Negativland. Dec. 31, 9 p.m., \$55. (Also with Fuckemos, Tues/30, 8 p.m., \$35). Fillmore, 1805 Geary, SF. (415) 346-6000, www.livenation.com



GEORGE CLINTON AND PARLIAMENT FUNKADELIC

"Bow-wow-wow-yippee-yo-yippee-yeh." That was the "Atomic Dog" mantra back in the day when I worked at a mega-music store for minimum wage: it kept us tame, it soothed our frayed nerves, and it never failed to remind all concerned that there was a little dog in me, you, and everybody. Hell, if "Atomic Dog" mastermind George Clinton stopped with just Funkadelic's *Free Your Mind ... and Your Ass Will Follow* and *Maggot Brain* (both Westbound, 1970, 1971) many a fan boy and babe would have been satisfied to sing his praises forever more, but nooo, the musical groundbreaker and funk-rock-R&B OG of a dogfather has had more creative lives than a nuclear feline — a good and bad thing, I suppose, in terms of quality control.

Later, I would come to associate Clinton with a tale divulged by a colleague who was once allowed into the icon's smokin' sanctum sanctorum — namely a venue bathroom — to, ah, do an interview. This time, however, when the man brings Parliament-Funkadelic to the Warfield for New Year's Eve, I'll expect candidate Clinton — settling into his golden years, it appears, with the recent release of his covers album, *George Clinton and His Gangsters of Love* (Shanachie) — to tear the roof off with a super-stupid rendition of his prescient par-tay anthem "Paint the White House Black." **(Kimberly Chun)**

With the Greyboy Allstars. Dec. 31, 9 p.m., \$79-\$89. Warfield, 982 Market, SF. (415) 421-TIXS, www.goldenvoice.com

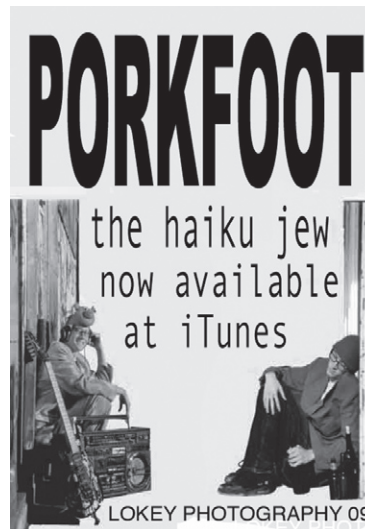


FANTÔMAS

For all those who don't want to spend their New Year's Eves puttin' the lime in the coconut and twistin' it all up, General Patton has got you covered. Patton and the melodical miscreants of avant-garde metal quartet Fantômas invade the Great American Music Hall on a mission to decimate eardrums and bring aural beasts to life. The San Francisco supergroup — which includes Buzz Osborne of the Melvins, Trevor Dunn, formerly of Mr. Bungle, and Dave Lombardo of Slayer — formed in 1988, and is Patton's longest-running project. The resume of the king of musical ADHD reads like an major-indie label discography, but the workaholic always finds time to confound and bludgeon with Fantômas.

The group's beauty lies in its ravenous experimentation and intensity — and in Osborne's Don King hair. Over the course of their four LPs, they've mix electronic glitches; nonsensical and horrifying utterings; Lombardo's mind-boggling drum dexterity, which roves from blastbeats to technical jazz; and King Buzzo's gigantic sludge riffs to create controlled chaos in its most primitive, powerful form. They've covered *The Godfather* (1972), worked with free-jazz sicko John Zorn, and, most of all, done whatever they fucking wanted to. As long as they keep doing that, we'll keep listening. **(Daniel N. Alvarez)**

Fantômas' "The Director's Cut" with Topsy and Zach Hill. Dec. 31, 8 p.m., \$45. Great American Music Hall, 859 O'Farrell, SF. (415) 885-0750, www.gamh.com



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 FRIDAY JANUARY 16 • 9:30PM • \$15 (ROCK)
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PAULA NELSON BAND
 WEDNESDAY JANUARY 21 • 8PM • \$10 (INDIE)

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FENNESZ
Black Sea
(Touch)

Contemporary Austrian artists aren't known for their humanism or hospitality, so it's telling that, in contrast to literary and cinematic compatriots, Vienna guitar player and composer Christian Fennesz ingratiated himself with non-continental audiences with *Endless Summer* (Mego, 2001), and an effervescent, expansive sound that wrapped pop chord progressions in sophisticated digital processing. Fennesz has an instantly recognizable sound, and the disc's opening moments, along with those of its follow-up, *Venice* (Touch, 2004), suggest a capsule meta-narrative that moves from "Made in Hong Kong"'s darting flutters of treated guitar to the fine-grain deluge of "Rivers of Sand."

Black Sea's opening track also works as a rough prediction of how it differs from its predecessors. The initial sounds are a laptop throat-clearing, giving the impression of harmonic vapor trails twining around the overheated sound of a 1960s supercomputer mulching data. That soon fades into a ghostly warping of the air. When I listened to *Black Sea* at home, I found that there were stretches of time when I would forget I was listening to music at all, until a surprisingly straightforward melody asserted itself. *Black Sea* is also the recording on which Fennesz shakes free of associations with glitch and foregrounds an indebtedness to the classical music spectrum. But just as *Black Sea* reaches its apex of musicality with the chamber music of "Grey Scale," it evacuates itself with a nine-minute slow build aptly titled "Glide" before presenting its most compactly moving moment with "Vacuum." If Fennesz's output thus far trades in various water metaphors, *Black Sea* is an album whose focus has shifted from depth, scope, and abundance to a more cyclical quality, one that plays with absence and patience.

(Brandon Bussolini)



GOJIRA
The Way of All Flesh
(Prosthetic)

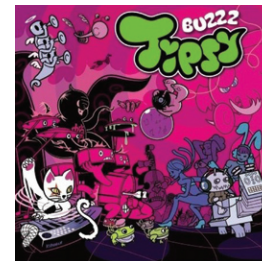
French metal band Gojira purveys a thematic reverence for natural and environmental concerns, decrying humanity's callous and polluting desecrations. It is fitting, therefore, that their music sounds like a decaying piece of machinery, shuddering to life and then breaking down again, their lurching, tremolo-picked riffs a commentary on the fragility and impermanence of even our most monolithic technological altars.

The music treads a nimble path between metal genres, subsisting on the inimitable interactions of Joe Duplantier on guitar and his brother Mario on drums. Stuttering syncopations are somehow woven into anthemic, memorable riffs, avoiding the familiar comforts of verse and chorus in favor of an unpredictable but never jarring concatenation of parts.

Their latest album, *The Way of All Flesh*, is the work of a band reaching a fecund maturity, confident in the presentation of 17-minute title tracks and bending its copious talents toward the hymn-like triumphs of the main riffs that power “Esoteric Surgery” and “Oroborus,” or the squalling, stop-start chaos of “Adoration for None” and “Toxic Garbage Island.” They have been buoyed by high-profile tours, but hindered by the absence of an intuitive marketing niche. This recording should see them headlining, and succeeding, just by being Gojira.

(Ben Richardson)

local grooves



TIPSY
Buzzz
(Ipecac)

It's been seven years since we last heard from Topsy — Tim Digulla and David J. Gardner's chance meeting on a dissecting table between Martin Denny and Steinski — but not much has changed since the local duo's last full-length, *Uh-Oh!* (Asphodel, 2001). Although frequently lumped together with Combustible Edison and Pink Martini as part of the mid-'90s lounge revival, Topsy's music — meticulous patchwork quilts of dusty record samples and live studio instrumentation — always seemed too willfully perverse and compositionally complex to scan as examples of space-age bachelor-pad music *avant la lettre*.

The group's newest album, *Buzz*, starts up exactly where *Uh-Oh!* left off, which is both its primary strength and underlying weakness. After an "open sesame" vibraphone cascade, "Midnight Party" kicks things off with a perky guitar line and punchy brass stabs. Things stay pretty similar, albeit with fluctuating tempos, from track to track until "Chocolate Moon," on which a lurching mambo beat provides a bed for an unexpectedly pretty, almost gamelan-like coda. Other standouts include the ricocheting percussion on the Moebius and Plank-esque "Chop Socky," and the horn-filled rave-up "Kodanka" — which Diplo might want to take a closer listen to. In short, Tipsy continues to do what it does well, but it would also be nice to hear some stylistic stretching after such a long hiatus. However, the same criticism could be applied to Martin Denny's records, and you wouldn't be wrong. I would still love all of them just the same. **(Matt Sussman)**

TIPSY
With Fantômas and Zach Hill
Dec. 31, 9 p.m., \$45
Great American Music Hall
859 O'Farrell, SF
www.gamh.com

OUTLAW ORDER Dragging down the Enforcer (Season of Mist)

My vote for metal album of the year goes to this long-awaited debut by some of New Orleans' most notorious heavy-music peddlers. Outlaw Order's first release — and only other one so far — was a 2003 7-inch on Southern Lord that disappeared in a matter of weeks, largely based on their connection to infamous sludge-metal act Eyehategod, four-fifths of whom are present here. Musically, this isn't far from EHG, with Brian Patton's blues-damaged riffs and Mike Williams' throat-tearing vocals taking center stage: we might not understand what he's saying, but titles like "Alcohol Tobacco Firearms" and "Narco-Terrorists" set the scene well enough. Simply put, this is some of the *meanest* music around, and it just plain kicks ass from start to finish. **(Will York)**



The Melvins

» **PREVIEW** The Melvins have been around for more than 25 years, since 1982, and released their first record, *Gluey Porch Treatments* (Alchemy), in 1987. Largely influenced by Black Sabbath and Black Flag, their sludgcore — slow, heavy, and dark, best heard really fucking loud — conceived grunge and Nirvana, which subsequently led to the Melvins' own major-label debut in 1993. This is only the intro to the story of the Melvins' sprawling discography (19 studio albums), relentless touring (this month they co-curated and headlined the All Tomorrow's Parties Nightmare Before Christmas festival in England), and continual evolution.

Their two most recent studio albums, *(A) Senile Animal* and *Nude with Boots* (both Ipecac, 2006, 2008), showcase founders Buzz Osborne and Dale Crover alongside new members from Big Business — bassist Jared Warren and drummer Coady Willis — marking a shift in their sound from creeping drone to an accelerated, volatile Zeppelin-meets-Sabbath rock. Their double-drumming energy is bred from a unique interplay between the conjoined bands: like a mirror image, while performing live, left-handed Coady Willis moves (mostly) in unison with right-handed Dale Crover.

Although always on the cusp of fame the once Bay Area-based band has remained relatively underground, but they have become legendary in their own right due to their enormous influence on other musicians and a welcome cult of fans equipped with matching merch such as specially canned Melvins meat, a two-headed doll, and the Melvins Fetus. At their show, expect pandemonium, complete with nightmarish sludge sounds, headless horsemen, and little horned animals boiled in poison. **(Michelle Broder Van Dyke)**

THE MELVINS Sat/27, 9 p.m., \$21. Great American Music Hall, 859 O'Farrell, SF.

(415) 885-0750, www.gamh.com.

Music listings are compiled by Cheryl Eddy. The music interns are Daniel N. Alvarez, Michelle Broder Van Dyke, and Brandon Bussolini. Since club life is unpredictable (especially during the holidays), it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 24

ROCK/BLUES/HIP-HOP

» **Oakland Interfaith Gospel Ensemble** Slim's. 7pm and 9:30pm, \$15.

JAZZ/NEW MUSIC

Clairdee Yoshi's San Francisco. 8pm, \$16.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA

Natasha Miller Yoshi's. 8pm, \$16.

FOLK/WORLD/COUNTRY

Gaucha, Mitch Marcus Session Amnesia. 8pm, free.

DANCE CLUBS

Baobab 10pm, \$3. Salsa, reggaeton, and Afro-

Cuban with DJ Walt Diggz.

Bondage A Go Go Glas Kat. 9:30pm-2:30am, \$5-7. Death disco, dirty pop, and go-go dancers.

DotCLUB Pink. 10pm-2am, free. Indie electro dance party with DJs LXNDR and Loverde, featuring music videos and visual art projections by VJ JOX.

Dynomite Beauty Bar. 10pm-2am, free. Rock, disco, and glam with rotating DJs.

Element Live Wednesdays Element Lounge. 9pm. Weekly mixed bag of DJs, art shows, and live bands.

Escape Cellar, 685 Sutter; 441-5678. 10pm-2am. Hip-hop, old-school, and R&B.

Frat House 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.

Fresh Fruit Sugar Lounge. 6pm-midnight, free. DJ Wayne spins downtempo.

Get the Funk Out Madrone. 9pm. Funk, soul, old school, and hip-hop with Phleck, Gordo Cabeza, \$hiek, and Matteo.

House of Rock Jet, 2348 Market; www.jetsf.com. 9pm, free. Rock 'n' roll all night with DJ Mark Andrus.

Mr. Smith's 34 Seventh St; 355-9991. 10pm-2am, free. DJ Kool Karlo spins rare tracks.

Mixtape Wednesdays Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.

1964 Edinburgh Castle. 10pm-2am, free. Mod '60s dance party.

CONTINUES ON PAGE 28 »

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MELVINS

THE LEWD

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WED/24 DANCE CLUBS

CONT>>

Our House Is Your House Shine Dance Lounge. 9pm-2am, free. With Aaron Pope and guests. **Qoöl** 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

Ragga Reggae Night Magnet Lounge, 1402 Grant; 271-5760. 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.

Raw and Sexy Hip-Hop and Jazz City Dance Studios, 32 Otis; 820-1452. 7-8:30pm, \$12. Learn to dance sexy with instructor Emerson Aquino.

Red Monkeys Voda. 9pm-2am, free. Roots and deep house with DJs Vedda and Martina Aquino.

RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.

Satellite Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.

Sip and Splurge XYZ Bar, W San Francisco, 181 Third St; 777-5300. 6pm-2am. An evening of decadent food and wine.

Soul Glo Matador, 10 Sixth St; 863-4629. 10pm-2am, free. DJ Deedot spins '80s and '90s R&B and hip-hop. Everything old is new again.

Synchronize Il Pirata, 2007 16th St; 626-2626. 9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.

Wreckshop Wednesdays El Rincon. 9pm-2am, \$3. Hip-hop and breaks with DJs Jusone Groomz and Classic.

THURSDAY 25

ROCK/BLUES/HIP-HOP

» **"Black X-Mass"** Elbo Room. 9pm, \$10. Karla LaVey's First Satanic Church presents this 11th annual event, with Fuxedos, Sassy!!!, Fluff Grll, Kitten on the Keys, Theremin Wizard Barney, Devil Dancers, and Hearsella.

BAY AREA

Fabulous Bud E. Love Orchestra 142 Throckmorton Theatre, 142 Throckmorton; www.142throckmortontheatre.com. 8pm, \$20.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.

Stompy Jones Top of the Mark. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Srikanth Chary, Akhilesh Sista Badarikashrama, 15602 Maubert, San Leandro; (510) 278-2444. 3pm, free.

DANCE CLUBS

BingoTopia Knockout. 8-10pm, free. Bingo your ass off with Mistress Clare.

BrazilLive El Rio. 9pm, \$8. DJs play Brazilian dance music, plus live bands.

Cafe Cocomo 9pm, \$10. With DJ Fab Fred and a live band.

Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.

Club Hide 9pm, free. Live music.

College Night Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Hip-hop, hyphy, and R&B with DJs Ilborn and Matt Jocelyn.

Compression Temple, 540 Howard; www.templestf.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.

Connected Thursdays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House music with DJs Nic Horton and David Schubeck.

Discos Fuentes Skylark. 10pm, free. DJ Kung Fu Chris and MAKossa spin latin funk, electro-Brazilian, Nuyorican, and other international sounds.

Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

CONTINUES ON PAGE 30 >>



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1/6 - BACKSEAT LOVERS, DEAD RINGERS, AVENUE ROSE, FAULT LINES
1/8 - LYDIA'S DANCE PARTY!
1/15 - BLACK MOON RITUAL, TATER FAMINE, NOTHING COOL, THE CRUTCH
1/16 - M.S. GARVEY & THE HOOTENANNY ALL-STARS, RAYMOND PETTIBON & THE NICHE MAKERS, OLD WAR SHIRT
1/18 - THE HATEPINKS (FRANCE), NERVOUS TICS
1/23 - THE EARL BROTHERS, THE BROTHERS COMATOSE, THE DARKTOWN ROUNDERS
1/24 - KILLING TIL OBLIVION TOUR- CATTLE DECAPITATION, PSYOPUS, BOOK OF BLACK EARTH, GIGAN
1/29 - OFF WITH THEIR HEADS, GUNNER
1/30 - BOTTOM, TWO HEADED SPY, DIRTY ORANGE SUN
1/31 - LOVERS, BEAT BEAT WHISPER, THE PICK-UP PATTERN, THE LAURENTIDE ICE SHEET

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Fri, Sat, Sun, January 2, 3, 4
PETER WHITE

Wed, January 7
GARAJ MAHAL *Guitar Player*

Thurs, Fri, Sat, January 8, 9, 10
BETTY BUCKLEY
with Kenny Werner

Sun, January 11
CARRIE RODRIGUEZ

Mon, January 12
CHUCHITO VALDES TRIO

Tues, January 13
KEVIN BURKE & CAL SCOTT

Wed, January 14
LES YEUX NOIR
Thurs, Fri, Sat, Sun, January 15, 16, 17, 18
RAMSEY LEWIS TRIO

Mon, January 19
DAVID HARDIMAN
& 19 PIECE SAN FRANCISCO ALL-STAR BIG BAND
To Benefit Music In The Schools

Tues, January 20 *green 960*
GREEN 960 ONLINE & RADIO
INAUGURATION PARTY

Wed, January 21
THE REUNITED HOT CLUB
OF COWTOWN

Thurs, January 22
CHARMAINE CLAMOR

'True to Kamio's philosophy, there's a surprise in just about every bite, presentations are gorgeous and dish after dish celebrates his culinary artistry'
-Michael Bauer, SF Chronicle ★★ 1/2

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(Unless Otherwise Noted). Open for dinner nightly at both locations. Late Night Menu Available



tonight! Wed, December 24
NATASHA MILLER'S
CHRISTMAS EVE CONCERT
CELEBRATION

starting this weekend!
Fri, Sat, Sun, Mon, Tues, Wed,
December 26, 27, 28, 29, 30, 31
ROY HARGROVE BIG BAND
NEW YEAR'S EVE CELEBRATION!

Fri, Sat, Sun, January 2, 3, 4
PHAROAH SANDERS

Tues, January 6
TIMES 4

Wed, January 7
PELLEJO SECO

Thurs, Fri, January 8, 9
AIRTO MORIERA
& EYEDENTITY
featuring special guests

Sat, Sun, January 10, 11
KENNY GARRETT

Mon, January 12
JESSE SCHEININ QUARTET

Tues, Wed, January 13, 14
JOHN ABERCROMBIE
ORGAN QUARTET

Thur, January 15
JEREMY PELT QUINTET

Fri, January 16
ROY ROGERS
& THE DELTA RHYTHM KINGS

Sat, Sun, January 17, 18
JAMES MOODY QUARTET

Mon, January 19
SKYLINE HIGH SCHOOL
JAZZ ENSEMBLE

Tues, January 20
THE JOHN JORGENSEN QUINTET



BUTTHOLE SURFERS

FEATURING THE LEGENDARY LINE UP:
GIBBY HAYNES, PAUL LEARY, JEFF PINKUS,
KING COFFEY AND TERESA TAYLOR!

WITH VERY SPECIAL GUESTS
FUCKEMOS (DEC 30) AND NEGATIVLAND (DEC 31)

DECEMBER 30TH NEW YEAR'S EVE! DECEMBER 31ST



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BUY AT **LIVENATION.COM**

Limit 8 tickets per person. All dates, acts and ticket prices are subject to change without notice. Tickets subject to applicable service fees.



THURS/25 DANCE CLUBS

CONT>>

Elixir Cocktail Club Elixir. 7-9pm, free. Hear cocktail specialists speak about the joys of drinking and broaden your liquor knowledge with weekly tastings.
EZ5 682 Commercial; 362-9321. 6-9pm, free. DJ Dubb spins hip-hop and old-school.
442 Fridays Madrone. 9pm, \$5. Hip-hop, random obscurities, and original beats with Unagi and DJ Animal.
Le Freak C'Est Chic Pink. 10pm. With Frenchy Le Freak and Pheeko Dubfunk.
Heart of the City Azul Lounge, 1 Tillman Place; 362-9750. 10pm-2am, free. DJs Deedot and guests spin hip-hop, R&B, and '80s.
Heat Icon Ultra Lounge. 10pm, free. Hip-hop,

R&B, reggae, and soul.
Inna Da Light Laszlo. 9pm. Dub, reggae, dance-hall, and old-school hip-hop with Beatnok.
JIT John Collins, 90 Natoma; 543-BARR. 10pm-2am, free. Alternating DJs spin everything from funk and nũ jazz to dub, house, and footwork.
Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.
Minx Endup. 10pm-4:30am. DJs and female artists.
Mr. Smith's 34 Seventh St; 355-9991. 6pm. House, lounge, and intellectual hip-hop with DJ Omar Herrera.
Nickie's 9pm, \$5 Reggae and dancehall with DJ Jah Yzer.
1984 Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.
Pacific Standard Time Levende Lounge. 10pm. DJ Sake1 spins soulful music.

Popscene 330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.
Rockstar Element Lounge. 9pm. Rock, hip-hop, soul, and R&B with DJs Method, Strategy, and special guests.
Soul Sector City Dance Studios, 32 Otis; 820-1452. 7-8pm. Popping, house, and hip-hop dance class.
Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.
Trauma El Rincon. 9pm, \$3. Drum 'n' bass with the Doctor, Reclipse, E\$KR, Arize, and guests.
Tubesteak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.
Vogue '80s Night Harry Denton's Starlight

Room. 8:30pm, \$10. DJ Dave Gillis brings back a decade of dance hits.
Yard Baobab. 10pm-2am, free. Reggae and dancehall with DJ Mpenzi.

FRIDAY 26

ROCK/BLUES/HIP-HOP

Good for the Jews Red Devil Lounge. 9pm, \$15.
Particle with Michael Kang and Phil Lesh, EOTO Great American Music Hall. 9pm, \$30.
Qbert Independent. 9pm, \$20.
Two Gallants, Crystal Antlers, Tallest Man on Earth Fillmore. 9pm, \$20.
Two Seconds, Audiophiles, Boy in the Bubble Bottom of the Hill. 10pm, \$8.

X Slim's. 9pm, \$31.

BAY AREA

False Gods Johnny Foley's. 9pm, free.
Finding Stella, Brigitte DeMeyer Little Fox, 2215 Broadway, Redwood City; www.fox-dream.com. 8pm, \$14.
P-PI Beckett's. 10pm, free.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Barbara Gainer Velma's, 2246 Jerrold; 824-7646. 5pm, free.
Eddie Palmieri and La Perfecta II Yoshi's San Francisco. 8 and 10pm, \$30.
Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.



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Lunch Mon-Fri 11a-3p
 Happy Hour Tues-Sat 4p-7p
 Dinner Tues-Sat 5:30p-10p

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BEN TOM
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RON REESER
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12.28 Sunday, Super Soul Sundayz
HALO
 (CityDeep Music)

12.31 Wednesday, NY.09
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WEDNESDAY 12/31
 NYE LOVE UNLIMITED
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FRIDAY 12/26
 FULL FRONTAL
 Friday, December 26th
 Paradise Lounge
 Feat. Baron Von Luxxury

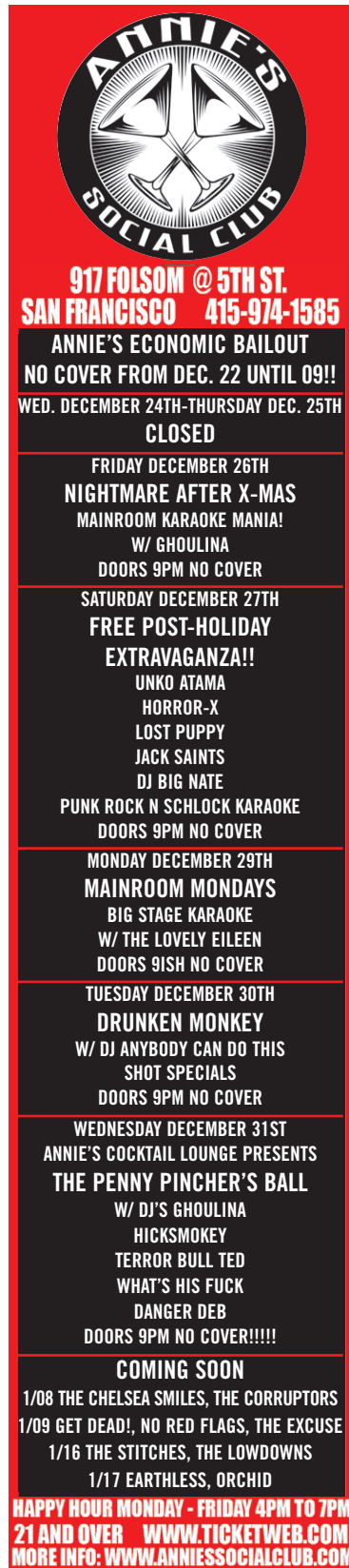
SATURDAY 12/27
 THE JUAN MACLEAN
 \$8 presale: going.com/juanmacleansf

SUNDAY 12/28
 HONEY SOUNDSYSTEM
 Feat. DJ Spun

FRIDAY 1/09
 WEAPON OF CHOICE
 Feat. Lady Waks & Ali B

SATURDAY 1/31
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FRIDAY DECEMBER 26TH
 NIGHTMARE AFTER X-MAS
 MAINROOM KARAOKE MANIA!
 W/ GHOULINA
 DOORS 9PM NO COVER

SATURDAY DECEMBER 27TH
 FREE POST-HOLIDAY
 EXTRAVAGANZA!!
 UNKO ATAMA
 HORROR-X
 LOST PUPPY
 JACK SAINTS
 DJ BIG NATE
 PUNK ROCK N SCHLOCK KARAOKE
 DOORS 9PM NO COVER

MONDAY DECEMBER 29TH
 MAINROOM MONDAYS
 BIG STAGE KARAOKE
 W/ THE LOVELY EILEEN
 DOORS 9ISH NO COVER

TUESDAY DECEMBER 30TH
 DRUNKEN MONKEY
 W/ DJ ANYBODY CAN DO THIS
 SHOT SPECIALS
 DOORS 9PM NO COVER

WEDNESDAY DECEMBER 31ST
 ANNIE'S COCKTAIL LOUNGE PRESENTS
 THE PENNY PINCHER'S BALL
 W/ DJ'S GHOULINA
 HICKSMOKEY
 TERROR BULL TED
 WHAT'S HIS FUCK
 DANGER DEB
 DOORS 9PM NO COVER!!!!

COMING SOON
 1/08 THE CHELSEA SMILES, THE CORRUPTORS
 1/09 GET DEAD!, NO RED FLAGS, THE EXCUSE
 1/16 THE STITCHES, THE LOWDOWNS
 1/17 EARTHLESS, ORCHID

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 info line: (415) 621-4455

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 TWO SECONDS THE AUDIOPHILES
 BOY IN THE BUBBLE
 \$8 DOOR 8:30
 age: ALL

SAT DEC 27
 A HOLIDAY EXTRAVAGANZA ON ICE
 LORD LOVES A WORKING MAN
 THE KEHOE NATION
 DEMON THREE
 \$10 DOOR 8:30
 age: 21+

TUE DEC 30
 FRENCH CASSETTES
 CUBAN CIGAR CRISIS
 STEVEN MICHAEL WERNING
 \$8 DOOR 8:30
 age: 21+

new year's eve 2008
 Wednesday 12/31/2008

La Plebe
 With The Fucking Buckaroos
 Banda Newsense
 Blackbird Raum
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 9pm
 doors at 8:30
 all ages
 \$15 advance
 \$17 at door

FRI 1/2
 SAT 1/3
 WED 1/7
 THU 1/8
 FRI 1/9
 SAT 1/10

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 advance tickets: bottomofthehill.com/tickets.html

BAY AREA

Danny Caron Trio Anna's Jazz Island. 8pm, \$12.

Roy Hargrove Big Band Yoshi's. 8 and 10pm, \$28..

FOLK/WORLD/COUNTRY

Cavepainters Starry Plough. 9:30pm, free. **"Reggae Boxing Day Celebration"** Ashkenaz. 9:30pm, \$10. With We A Dem, Messenjeh Selah, Luv Fyah, Lionhart Sounds, and DJ Adam 12.

DANCE CLUBS

Activate! Lookout, 3600 16th; 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.

Bar Top Harry Denton's Rouge, 1500 Broadway; 346-7683. 8:30pm-2am, \$15.

Top 40 and house with DJs Andrew B and MajestiChris.
Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.

City Roots El Rincon. 9pm. Live salsa, hip-hop, funk, and more.

Club Dragon Eight. 9pm-3am. A gay Asian dance club.

Club Hide 9pm-2am, free. Live music.

Club NV 10pm-3:30am. Hip-hop and salsa.

Desire Fluid Ultra Lounge. 10pm, \$10-15. Hip-hop, mashups, and rock with rotating DJs.

Directions in Stereo Dalva. 9pm-2am. DJs Circuit73, Dave Aju, Wrong?, and Subtext spin everything from punk to disco.

DJ Max Kane and DJ Daymitreus Bruno's. 10pm, \$10. Old-school hip-hop.

Dragon Bar 473 Broadway; 834-9383. 8pm-2am, \$10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.

The Dream Queen's Revue Aunt's Charlie's, 133 Turk; 441-2922. 10pm. Drag cabaret hosted by Ruby Slippers and DeeDee La Femme.

Element Fridays Element Lounge. 9pm-2am, \$10. Hip-hop with DJ D-Tek.

Flashback Cellar, 685 Sutter; 441-5678. 10pm-2am, \$10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.

Freaky Fridays E25, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.

Fuck Shack Beauty Bar. 10pm-2am. With Jefferesiatic and guests.

Harry Denton's Starlight Room 8:30pm, \$10. Dance bands plus DJ Dave Gillis.

Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-

2am, free. With host Gina La Divina.

Hot Pants Cat Club. 10pm-3am, \$6. Hip-hop, pop, '80s, and electro with DJs Chelsea Starr, Melissa, Mike Biggs, and the Wax Chef.

Levende Lounge 6-10pm. Live performance by Acoustic Sneaky.

Lookout Weekend 111 Minna Gallery. 4-9:30pm, \$3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at this happy hour jam.

Loose Joints Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.

Lucky Road Amnesia. 9pm, \$6-10. Balkan, punk, latin, and gypsy tunes with bellydancers.

M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.

Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.

Magnificent 7 Elbo Room. 10pm, \$5. With Circuit 73, Guillermo, Sammy D, Dave Aju, Subtext, Mr. Wrong, and Tourist.

Master Blaster Delirium. 10pm. Punk rock.

Mission Bombay Bollyhood Café, 3372 19th St.; 970-0362. 10pm-2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.

Mr. Smith's 34 Seventh St; 355-9991. 6pm. Mashups and more with DJs Karlo and Marc Dyer.

Mood Swing Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond and Precise and guests.

Nickie's 9pm. Hip-hop and house with DJ Spectre.

Night and Day Voda. 10pm-2am, free. Soulful sounds and vibes with DJs Black and Decca.

CONTINUES ON PAGE 34 »



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AMOEBAS HAS TONS OF LAST MINUTE GIFTS!!!

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(Offer good at Amoeba SF only.)

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Thurs 12/25 -- Closed
Wed 12/31 -- 10:30am - 7:30pm
Thurs 1/1 -- Berkeley: Noon - 6pm, SF: Noon - 9pm

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STOMPY JONES • THE COTTONTAILS
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COCKTAIL ATTIRE — BLACK TIE OPTIONAL

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THU 12/25 DJ JEWCEMBER - BAR OPENS 8PM
FRI 12/26 SOCKPUPPET SOUND SYSTEM 10PM
SAT 12/27 MOONSTOMPER REGGAE NIGHT W/ DJ CHAOS & TOZZ GRAVE 10PM
SUN 12/28 BOLLYWOOD #9 W/ DJ GABRIEL 8PM KARAOKE ON THE DOWN LOW W/ PAUL 10PM
MON 12/29 DJ HOLIDAY BY MISTAKE 10PM
TUE 12/30 ALCOHOLOCAUST W/ DJ COLIN HORMONE & DJ MARCOS 9PM
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THU DEC. 25	OPEN 4pm
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SAT DEC. 27	jeez Louise rock covers
SUN DEC. 28	the Kelvin Rudy Band 'soft porn'
WED DEC. 31	NEW YEARS EVE DJ CETER POOPER FREE pipers and baboon drop

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Monday Massacre
M Dj Shane-In-Blood & Dj RRRinkles & Guests "HEAVY"

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W/ THE FIEND

M 4-2, TU 2-2, W-F 4-2, S-S 1PM-2
HAPPY HOUR TIL 7PM
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COME CELEBRATE X-MAS W/ OUR SAVIOUR "DION" ON HIS BIRTHDAY W/ THE DEAD WESTERNS
.....
FRI. DEC 26TH
'OH, CANADA' HAPPY BOXING DAY & HAPPY KWANZAA
.....
EVERY SUN
FREE B.B.Q. W/ CHUPA & DAMON, 3-7PM EVERY SUN
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EVERY MON NIGHT
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MON - FRI 4 - 2AM * SAT - SUN 2 - 2AM
HAPPY HOUR 4 - 7 MON - FRI
WHISKEY WED * PBR & SHOT \$5
SATELLITE RESTAURANT * WEIRD FISH

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RESOLUTION**
DECEMBER 31ST 2008

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PLASTICIAN + GHISLAIN POIRIER
MRK1 + KROMESTAR + SUB SWARA
PAUL DEVRO + RANDOM RAB + BEATS ANTIQUE
AN-TEN-NAE & LAURA + DZ + HOOKERZ & BLOW
ANTISERUM + DIRTYHERTZ + RIPPLE + ZAPPER + TAJ DOV + THE SPIT BROTHERS + HEYOKA + KITTY-D
RCHRD OH! + SLEAZMORE + SAM SUPA + JOCELYN RASTATRONICS + JENO + SHANE KING + ERIC SHARP
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STORYVILLE**
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THE NEW YEAR WITH 200 OF YOUR CLOSEST FRIENDS.

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featuring a live performance by The Herbie Hancock of Nu-Jazz

MARK DE CLIVE-Lowe
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LADY ALMA (4Hero/Syllk130)
DAZ-I-KUE (bugz in the attic uk)
KING MOST (plug label)
PROOF (massive selector)

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A NAUGHTY NEW WAVE EVE SOIRÉE!
WEDNESDAY DECEMBER 31 2008

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★ DOORS 9:00PM-3:00AM - AFTER-HOURS
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MUSIC

FRI/26 DANCE CLUBS CONT>>

Nocturna Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. Resident DJs TychoSean and Billa, plus special guests.

Paris Dakar International Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.

Planet Big Stud. 10pm-2am. House. Big house.

Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

Ruby Skye 9pm-4am, \$15. With various guest DJs.

Silk Fridays Icon Ultra Lounge. 10pm, free. Hip-hop and mashups with DJ Leethalmix and weekly guests.

Suite One8One 9pm-4am, \$20. With various DJs, hot chicks, tight clothes, spray tans, and dudes in striped shirts who do a lot of high-fiving and calling one another *brah*.

Velvet Lounge 9pm, \$10. With DJ Manny Perez.

Wish 6-10pm, free: "Om Happy Hour," soul, funk, jazz, downtempo, house, hip-hop, reggae, and intelligent drum 'n' bass with the Om Records crew. 10pm-2am, free: "Vivid," mid-tempo funk and deep house with residents DJs Seven and Sol and guests.

SATURDAY 27

ROCK/BLUES/HIP-HOP

GG Amos Riptide. 9pm, free.

Blackalicious, Mighty Underdogs Fillmore. 9pm, \$26.50.

California Honeydrops, Kelly Price Band Amnesia. 9pm, \$8-10.

Cheap Bastard Show Music Store, 66 West Portal; (415) 664-2044. 2pm, free.

Cracker, Camper Van Beethoven Independent. 9pm, \$23.

Fleeting Trance, Andy Mason, Laurie Henry Hotel Utah. 9pm, \$7.

Foreign Legion, Buckle Bros Red Devil Lounge. 8pm, \$9-15.

4Onfunktion Elbo Room. 10pm, \$5-10.

"Hanukkah Worldwide 2008" Mezzanine. 8pm, \$25. With Tainted Love, Mike Realm, and Mr. Vigs.

Kajillion, Bad Hand, Big Blue Whale Kimo's. 9pm.

Chris Klein and the Boulevards, Funk Revival Orchestra Boom Boom Room. 9:30pm, \$12.

Darlene Love, Melba Moore Rrazz Room, Hotel Nikko, 222 Mason; www.therazzroom.com. 7 and 9:30pm, \$50.

Lord Loves a Working Man, Kehoe Nation, Demon Three Bottom of the Hill. 10pm, \$10.

Melvins Great American Music Hall. 9pm, \$21.

Naked Hearts, Michael Talbott and the Wolfkings, Helene Renault Hemlock. 9:30pm, \$7.

Sweet Revenge, Anthem, Johnny Walnut Thee Parkside. 5pm, free.

X, Steve Soto Slim's. 9pm, \$31.

Zigaboo Modeliste, Bhi Bhiman Café du Nord. 9pm, \$20.

BAY AREA

2Me Beckett's. 10pm, free.

Glenn Walters Band Johnny Foley's. 9pm, free.

Wayne Hancock, Blag Dahlia, B-Stars Uptown. 9pm, \$8.

James Moseley R&B Trio No Name Bar, 757 Bridgeway, Sausalito; (415) 332-1392. 9pm, free.

Stymie and the Pimp Jones Love Orchestra, Funkanauts Starry Plough. 9pm, \$10.

Zebop, Los Cochinos Little Fox, 2215 Broadway, Redwood City; www.foxdream.com. 8pm, \$14.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

Eddie Palmieri and La Perfecta II Yoshi's San Francisco. 8 and 10pm, \$30.

Pascal Boker Band Savanna Jazz. 7:30pm, \$5.

Ricardo Scales Top of the Mark. 9pm, \$10.

BAY AREA

Macy Blackman and the Mighty Fines Anna's Jazz Island. 8pm, \$14.

"Dmitri Matheny's The SnowCat" Bay Area Discovery Museum, Fort Baker, 557

McReynolds, Sausalito; www.badm.org. 11am, \$8-10.

Juke Joint Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.

Lost Cats with Jim Passard Spuds Pizza, 3290 Adeline, Berk; (510) 597-0795. 8pm, \$7-10.

Roy Hargrove Big Band Yoshi's. 8 and 10pm, \$28..

FOLK/WORLD/COUNTRY

Dangerous Rhythm Albatross. 9:30pm, \$3.

David Grisman Bluegrass Experience Freight and Salvage. 5 and 8pm, \$35.50.

MC Zion, Jack Sprat Collective, Vera Clique, Serendipity Project Ashkenaz. 8:30pm, \$13.

DANCE CLUBS

Avery Island Jack's Club. 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.

Bamboo Hut 479 Broadway; 989-8555. 10pm. DJ Scotty spins '80s modern rock and '90s dance classics.

Beerfest Space 550. 10pm-4am. The name says it all.

Better Days Pink. 10pm-2am, \$10-15. With Franky Boissy.

Bistrotheque Café Flore, 2298 Market; 621-8579. 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.

Bliss Icon Ultra Lounge. 10pm-3am, \$10. Hip-hop, mashups and dance music.

Body Heat El Rincon. 9pm-2am. DJs Select, Mr. Lucky, and Beatnok spin samba, reggae, Afro, and Latin beats.

Body Rock Duplex. 10:30pm, \$5. Hip-hop, reggae, R&B, club hits, and classics, spun by residents Boogie Brown, Neogeo, and DJ Calalo.

Cafe Cocomo 9pm-2am, \$15. With live band and DJ.

City Nights 10pm-2:30am. Hip-hop and club hits.

The Deacon Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.

Digital Voda. 10pm-2am, free. Best of European house and electro.

Doghouse ODC Dance Commons, 351 Shotwell; www.doghousewing.com. 9pm-12:30am, \$10-18. Swing dancing.

Drunk and Horny Underground SF. 9pm-2am. \$5. Queer boozin' and cruisin'.

Element Saturdays Element Lounge. 9pm-3am, \$10. Hip-hop, mashups, rock, and funk with rotating DJs.

Elevate Roe/Prive, 651 Howard; 979-3031, www.sebastiientertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.

Fauxgirls! Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 9pm, free. San Francisco's favorite drag revue.

Fluid Saturdays Fluid Ultra Lounge. 9pm. Hip-hop, mashups, and rock with DJ Scotty Boy.

Frisco Disco Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.

Funkycrazy Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am. Progressive techno-house with Jonathon Beech, Sinukus, and Tim McCormack.

Grind Cat Club. 10pm, \$15. Progressive electro tribal music.

Harry Denton's Starlight Room 8:30pm, \$15. With DJ Dave Gillis and various dance bands.

Hellatight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.

Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.

Hot Mess Stud. 10pm, \$5. Nude-dude drink specials with DJ Kidd Sysko.

House in the Jungle Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.

I Love Wet Panties Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.

Juan Maclean, Pickpocket, C.L.A.W.S. Paradise Lounge. 10pm-4am. With visuals by AC.

Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.

Mardi Gras Harry Denton's Rogue. 1500 Broadway; 346-7683. 9:30pm-2am, \$20. House music. **Meet Me in the Bathroom** Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronoise, and even some Australian devil-worshipping tracks.

Mr. Smith's 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwun.

Pagode da Paz Pura Skylark. 7pm-2am, \$7. With live set by Brazilian band Grupo da Sete.

Paris-Dakar Celebration Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.

Pony Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 9pm-3am, \$3. Drinking, dancing, and riding the pony, with DJs Pee Play and Underdog.

Pop Roxx DNA Lounge. 9pm, \$5-10. Indie, goth, electro, and more.

Reflex 222 Club. 10pm-2am, \$5. Drum 'n' bass collective.

Reggae Gold Endup. 10pm-5am. Reggae, dancehall, mashups, and soca with Polo, Daddy Rolo, Toks, and guests.

Roccapulco 6:30pm. Weekly salsa lessons.

Seduction Cellar, 685 Sutter; 441-5678. 10pm-2am, \$15. Hip-hop and dance music with rotating DJs.

Sojourn Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and

lounge beats.

Soniq Madrone. 9pm, \$5. Global music with Jef Stott and Drumsnyder.

Suede 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.

Sugar Icon Ultra Lounge. 10pm-3am, \$10. Top 40, hip-hop, funk, mashups, and old-school.

Suite One80ne 9pm-4am, \$20. Guest DJs weekly.

El Superritmo Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.

Swing and Salsa Dance Party Magnet, 4122 18th; www.queerballroom.com. 7pm, free. Get your gay on and swing it!

Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.

Toxic vs. Brownies 4 My Bitches Cat Club. 10pm-3am, \$5-10. Four DJs battle in two rooms.

Velvet Lounge 9pm, \$10. '70s, '80s, and '90s house and hip-hop.

SUNDAY 28

ROCK/BLUES/HIP-HOP

Darlene Love, Melba Moore Razz Room, Hotel Nikko, 222 Mason; www.therrazzroom.com. 7pm, \$50.

Radiator Café du Nord. 9pm, \$40.

BAY AREA

House of Floyd Little Fox, 2215 Broadway, Redwood City; www.foxdream.com. 7pm, \$17.

Nicole McRory Johnny Foley's. 9pm, free.

JAZZ/NEW MUSIC

Eddie Palmieri and La Perfecta II Yoshi's San

Francisco. 2 and 7pm, \$5-30.

Savanna Jazz Trio with Michael Jones Savanna Jazz. 7:30pm, \$5.

Larry Vukovich and Noel Jewkes Bliss Bar, 4026 24th St; www.blissbarsf.com. 4pm, \$10.

BAY AREA

Lowell Trio Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 3pm, \$8.

Roy Hargrove Big Band Yoshi's. 2 and 7pm, \$5-28..

Valerie Mih Trio Anna's Jazz Island. 8pm, \$10.

FOLK/WORLD/COUNTRY

"Flamenco Family Fiesta" Ashkenaz. 7:30pm, 10.

Mike Marshall and Caterina Lichtenberg Freight and Salvage. 8pm, \$21.50.

DANCE CLUBS

All Male Amateur Strip Show Deco Lounge,

510 Larkin; 346-2025, www.decosf.com. 10pm-1am. Hosted by Jim (Ginger Snap) and DJ Lambchop.

Bingo Hello Bingo Lexington. 8-10pm. Sapphic bingo frenzy, with DJ Myles spinning between games.

Bionic 222 Club. 10pm-2am, \$5. House music with DJs Solar, Joshua Iz, and Nikola Baytola.

Boogie Brunch Levende Lounge. 11am-3pm. With DJs Ben Hester and Rob G.

Casual Encounters of the Third Kind Madroe. 8pm, free. Marin the Mix, Dozer, and Don Fucking Steele play all kindsa music.

Church II Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and Positivi-T spin reggae while you eat Caribbean BBQ.

Dimanche Slide. 9pm. With DJ Frenchy Le Freak and special guest.

CONTINUES ON PAGE 36 >>



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WED 12/24	CHRISTMAS EVE - BAR CLOSED	
THU 12/25	CHRISTMAS DAY - BAR OPEN	9PM
FRI 12/26	BOXING DAY WITH DJETTE DULCINEA	9PM FREE
SAT 12/27	NAKED HEARTS MICHAEL TALBOTT & THE WOLFKINGS HELENE RENAUT	9:30PM \$7
SUN 12/28	DJ CRYSTAL MYTH	9PM FREE
MON 12/29	PUNK ROCK SIDESHOW W/DUTCHESS OF HAZARD	10PM FREE
TUE 12/30	SF FOOD BANK BENEFIT WITH TOMMY GUERRERO'S GET RAD SIX MARC & THE CASUALS	8PM \$6-\$10 SLIDING SCALE
WED 12/31	NEW YEAR'S EVE BASH WITH BORTS MINORTS THIS BIKE IS A PIPE BOMB DJ TRAGIC 9PM, \$10 AT THE DOOR ADVANCE TIX THROUGH BROWN PAPER TICKETS	
THU 1/1	RELIGIOUS GIRLS SQUEEKY RICE BEATBEAT WHISPER	9PM \$6
FRI 1/2	INTELLIGENCE MAYYORS HIGH CASTLE CHRISTMAS ISLAND	9:30PM \$8
SAT 1/3	THE STORY CHAPTER XII AURORAS WITH RIO EN MEDIO THE LICKETS AVOCET DJ BLACK LODGE	9:30PM \$7



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TEA LEAF GREEN**
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3 LATE-NIGHT SETS
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SATURDAY | DECEMBER 27TH

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MR.VIGS**
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Ashkenaz
Music & Dance Community Center

FRI 12/26
9:30 pm
\$10

REGGAE BOXING DAY

WE A DEM with LUV FYAH,
MESSENJAH SELAH, ISHI
DUBE, NATURE MAKONNEN,
RAS MATTHEW, REASON
DJs ADAM 12, MALACHI,
LIONHEART SOUNDS

SAT 12/27
8:30 pm
\$13

UNDERGROUND/INSTRUMENTAL
HIP-HOP & FUNK

**ZUMBI (OF
ZION I MIXTAPE)
JACK SPRAT
VERA CLIQUE
SERENDIPITY
PROJECT**
DJ MARLON FUENTES
HOST CAMPA (THE CATARACS)

SUN 12/28
7:30 pm
\$10

FLAMENCO

**FAMILY
FLAMENCO
FIESTA**
Yaelisa and
Las Flamenkitas
y Las Chiquitinas
Virginia Juan y Coro
Roberto Granados
+ candy & gifts, costume contest, more

TUE 12/30
8:30 pm
\$10

CAJUN/ZYDECO
TEE FEE SWAMP BOOGIE
8:00 pm Cajun/Zydeco dance
lesson with Diana Castillo

WED 12/31
8:00 pm
\$20

ANNUAL NEW YEAR'S EVE
BALKAN BASH
**ÉDESSA
BRASS
MENAŽERI
JOE FINN
& FRIENDS**

FRI 1/2
9:00 pm
\$13
\$10 students

AFRO-CARIBBEAN/REGGAE
**LAKAY &
MYSTIC MAN
+ ALEXA WEBER
MORALES BAND**
8:30 pm Caribbean
and Latin dance lesson

SAT 1/3
8:00 pm
\$15
\$12 adv/stu

BREAKIN' UP CHRISTMAS
SQUARE DANCE

**STAIRWELL
SISTERS**
calling by
EVIE LADIN
JORDAN RUYLE
AMY HOFER

SUN 1/4
7:30 pm
\$9-\$15
sliding scale

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A collective event for community
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FRIDAY DECEMBER 26TH 7PM | \$20

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THE PUTTING THE "HA" IN HANUKKAH TOUR

SATURDAY DECEMBER 27TH 8PM | \$15

FOREIGN LEGION + THE BUCKLE BROS

TUESDAY DECEMBER 30TH & WEDNESDAY JANUARY 1ST 2 NIGHTS OF NEW YEARS EVE W/ TAINTED LOVE 8PM | \$60

FRIDAY JANUARY 2ND 8PM | \$20

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MONDAY FEBRUARY 2ND 7:30PM | \$15

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1/08: SASHAMON
1/09: LEE ROCKER (OF THE STRAY CATS)
1/10: BANYAN • 1/11: MIGGS
1/14: BAGHDAD BY THE BAY SHOWCASE
1/16: EDWIN MCCAIN • 1/17: WONDER BREAD 5
1/21: CLUMSY LOVERS
1/22: ZODIAC DEATH VALLEY
1/23: STICKS AND STONES
1/28: SFTV UNPLUGGED X • 1/29: MISSING PERSONS
1/30: CHUCK PROPHET
1/31: PARADISE CITY (CAR THRUOUT)
2/07: LOU DOG TRIO (GUNSLEIGH TRIBUTE)
2/12: AGENT ORANGE • 2/22: DIRTY HEADS
2/27: BRASS MENAZERI
2/28: STUNG (POLICE TRIBUTE)
3/08: MARCY PLAYGROUND • 3/12: VON IVA
3/27: SCISSORS FOR LEFTY
3/28: EVOLUTION

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SUN/28

DANCE CLUBS

CONT>>

Dub Mission Elbo Room. 9pm-2am, \$5. Dub, roots, and classic dancehall.

Endup 6am-8pm: “Sunday T-Dance,” with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: “Super Soul Sundayz,” come back to Sunday church with DJ David Harness and guests.

Escape Cellar, 685 Sutter; 441-5678. 9pm-2am, \$5. Funky house, hip-hop, and club classics.

French Kiss Pink. 10pm-2am, \$3 after 11. Resident bad boys Mykhill and Forever 21 play electro, disco, punk, pop, indie, rock, and mashups.

Gloss Sundays Lookout, 3600 16th St; (415) 431-0306. 3pm, \$2. With DJ Nikita.

Harry Denton’s Starlight Room 8:30pm, free. With DJ Page Hodel.

Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.

Honey Soundsystem Paradise Lounge. 8pm-2am. “Dance floor for dancers – sound system for lovers.” Got that?

Jock Lookout, 3600 16th; 431-0306. 3pm, \$2. DJ Joseph Lee and DJ Pornstar fuel this high-energy party dedicated to raising funds for LGBT sports teams and organizations.

Kodo Wish. 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.

Password Vessel, 85 Campton Place; 433-8585, www.vesselsf.com. 10pm-2am, \$20. Hip-hop and sports: two great tastes that taste great together.

Propaganda Laszlo. 9pm. Intimate disco and electropop.

Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.

Salsa Sundays El Rio. 3pm. Live salsa, plus free

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Mon 12/29 CLUB CLOSED

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BBQ and dance lessons.

Sundance Saloon Space 550. 5-10:30pm, \$5. Country and western dancing, serving the LGBT community and its friends.

Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 29

ROCK/BLUES/HIP-HOP

Gipsy Kings Warfield. 8pm, \$79.50-124.50.

Mister Salty, K-the-I, Red Fox Elbo Room. 9pm, \$5.

No Love Tomorrow, Carusocaruso, Battlehooch Blondie’s, 540 Valencia; (415) 864-2419. 9pm, free.

Radiator Café du Nord. 9pm, \$40.

JAZZ/NEW MUSIC

Eddie Palmieri and La Perfecta II Yoshi’s San Francisco. 8 and 10pm, \$30.

BAY AREA

Roy Hargrove Big Band Yoshi’s. 8 and 10pm, \$20-28..

FOLK/WORLD/COUNTRY

DC Anderson, Teresy Tudury, Roy Zimmerman Community Music Center, 544 Capp; www.dcanerson.net. 7:30pm, \$10.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!

Block-Party Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.

Caña Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$3. Reggaetón, dancehall, and more with DJ Joe Quixx.

Club Camille(s) Beauty Bar. 10pm-2am, free. Classic-era drunk rock.

Club 99 Stud. 9pm-2am, \$3. Virginia Suicide hosts as DJ Jay-R spins the grungiest ‘90s rock, hip-hop, and who-knows-what-all.

Dance Oasis African American Art and Culture Complex, 762 Fulton; 922-2049. 7pm, \$10. Merengue, bachata, salsa, and cumbia lessons.

Death Guild Glas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club.

Dollar Monday El Rio. 9pm-2am, \$2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why’s it called Dollar Monday if it costs \$2? ‘Cause the PBRs are \$1 a can! Dollah, dollah bill, y’all!

Harry Denton’s Starlight Room 8:30pm, free. With DJ Dave Gillis.

Heavyweight Laszlo. 9pm. With DJ SubText.

Karaoke Shark Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Karaoke madness with 25,000 song options.

Mainroom Mondays Annie’s Social Club. 9pm, free. Live the dream: karaoke on Annie’s stage and pretend you’re Jello Biafra.

Mix Julie’s Supper Club, 1123 Folsom; 861-0707, juliessupperclub.com. 8pm. Salsa with the coordinated queer folks from QueerBallroom.com.

Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.

94117 Madrone. 9pm, free. With board games, BYO food, videos, and movies, it’s just like your living room, if your living room had a full bar.

Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk’d by DJ Tragic and the Duchess of Hazard.

Risky Mondays 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.

Roccapulco 7pm. Salsa lessons each week.

Salsa Lunes Café Cocomo. 7:30pm, \$3-7. Salsa lessons and dance party.

SF MunDaze Stud. 9pm-2am. An LGBT hip-hop party spun by DJ Page Hodel.

Sex, Sexx, and More Sexxx Delirium. 10pm-2am, free. Rock ‘n’ roll, hip-hop, and indie with Brett Wilde and DJ Luv.

Smokestack Laszlo. 9pm. R&B, soul, and rock ‘n’ roll.

Spiff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

Sex Vid

PREVIEW

When I was in high school, I projected myself onto my favorite regional scenes and fantasized about a possible future as an undergrad outside California: Chicago was home to Tortoise’s urbane post-rock; Chapel Hill, N.C., had sprouted rock deformers Polvo; and Olympia, Wash., had Unwound and so much history besides. I remained in my home state for most of college, but in my first two years polarities had already started changing: New York became, it seemed, the refuge for musicians from broken scenes, and Los Angeles and Portland, Ore., were on the horizon.

Now that that bubble has burst, too, the fact that Olympia’s Sex Vid plays music that has nothing to do with that city’s illustrious history — home to Kill Rock Stars, birthplace of Riot Grrrl — isn’t surprising. What’s surprising about the band is its integrity. What I mean by this has little to do with their well-discussed lack of a MySpace page — it’s just indicative — and everything to do with the music they’ve thus far unleashed in the form of three 7-inches. Their sound has the texture and depth of an eighth-generation photocopy — too fucked up to, you know, read, but the distortion and mystery makes sense on its own. You might call this group a thrash-hardcore throwback if you never actually listened to that music in middle school. Sex Vid is closer to the spirit of the early to mid-1990s San Diego scene — I’m thinking of the Gravity Records and Three.One.G rosters — outfits that didn’t fetishize hardcore’s anti-aesthetic as much as they manipulated the tradition from the inside in order to spew its own kind of no-future anguish. The recorded stuff already corrodes like battery acid. Just imagine seeing this caliber of concussive hate-rock live. **(Brandon Bussolini)**

SEX VID With Needles and Never Healed. Tues/30, call for time, \$6. Knockout,

3223 Mission, SF. (415) 550-6994, www.theknockoutsf.com

TUESDAY 30

ROCK/BLUES/HIP-HOP

ALO, Big Light Independent. 9pm, \$22.

Butthole Surfers Fillmore. 8pm, \$35.

French Cassettes, Cuban Cigar Crisis, Steven Michael Werning Bottom of the Hill. 9pm, \$8.

Phil Lesh and Friends, Bob Weir and Ratdog, Jackie Greene Bill Graham Civic Auditorium, 99 Grove; www.livenation.com. 6pm, \$45.

Radiators Café du Nord. 9pm, \$40.

Tea Leaf Green Mezzanine. 9pm, \$27.

Tommy Guerrero’s Get Rad Six, Marc and the Casuals Hemlock. 8pm, \$7.

JAZZ/NEW MUSIC

Eddie Palmieri and La Perfecta II Yoshi’s San Francisco. 8 and 10pm, \$30.

BAY AREA

Roy Hargrove Big Band Yoshi’s. 8 and 10pm, \$20-28..

FOLK/WORLD/COUNTRY

Aphrodesia Elbo Room. 9pm, \$12. Also with DJ Jeremiah and Afrobeat Nation.

DANCE CLUBS

Adrian Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.

Ay Karamba Glas Kat. 7:45pm-1:45am. Live salsa bands, Latin DJs, and dancing.

Change the Beat Madrone. 9pm, free. DJs Centipede and Citizen Ten spin thug jazz and funk rock from around the world.

The Clap Aunt Charlie’s Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Power pop, glam rock, Eurowave, rock, disco, and electro.

Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.

Da Showcase Club Six. 9pm-2am, \$5. Local MCs and DJs hip-hop on and on till the break of dawn.



Drunken Monkey Annie’s Social Club. 9pm-2am, free. Rock ‘n’ roll for inebriated primates like you.

Excuses Excuses Pink. 10pm, \$3. DJs Rchrd Oh?! and Miss Toasts spin at this girls’ night.

Harry Denton’s Starlight Room 8pm. With the Fred Ross Project and DJ Dave Gillis.

The Headphone Mix Delirium. 10pm-2am, free. A rock ‘n’ roll party presented by Alabaster Adams and Miss Rye.

Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.

Levende Lounge 5pm-2am, free. Downtempo and deep house.

Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet ‘60s soul 45s with DJ Lucky and friends.

Monkey Funk Lingba Lounge. 8pm, free. Hip-hop and downtempo with Devlin and friends.

Next Level Beauty Bar. 10pm-2am, free. Hip-hop, dance rock, roller skate jam, rock ‘n’ roll, and post-punk.

Nickie’s 9pm, \$5. Middle Eastern remixes.

Phuturo Underground SF. 10pm-2am, \$5. Some next-level shit with Rando, 4Real, Genome, Raise, Microphone, and MC Duh.

Return to Your Raices Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.

Rock N Roll Tuesdays El Rincon. 8pm-2am. Live bands plus DJs.

Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz.

Scenario Cellar, 685 Sutter; 441-5678. 10pm-2am. DJs Scotty Fox and MCD spin late ‘80s and early ‘90s hip-hop.

Shelter Underground. 9pm, \$5. Drum ‘n’ bass, jungle, breaks, and more.

Soul Afrique John Collins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue and rotating residents Madison, Wizzkey, and Marcella.

Suspect Icon Ultra Lounge. 10pm-2am. Roberta spins hip-hop mashups.

Taboo Pink. 10pm-2am, \$5. With David Harness and guests. **SFBG**

club list



Jazz flugelhornist Dmitri Matheny performs “The SnowCat” at the Bay Area Discovery Museum Sat/27. | PHOTO BY TOM KWAS PHOTOGRAPHY

AMNESIA
853 Valencia
(415) 970-0012

ANNIE'S SOCIAL CLUB
917 Folsom
(415) 974-1585

ARGUS LOUNGE
3187 Mission
(415) 824-1447

ASIASF
201 Ninth St
(415) 255-2742

ATLAS CAFE
3049 20th St
(415) 648-1047

BALAZO18
2183 Mission
(415) 255-7227

BAMBUDDHA LOUNGE
601 Eddy
(415) 885-5088

BAOBAB
3388 19th St
(415) 643-3558

BAZAAR CAFÉ
5927 California
(415) 831-5620

BEAUTY BAR
2299 Mission
(415) 285-0323

BIMBO'S 365 CLUB
1025 Columbus
(415) 474-0365

BISCUITS AND BLUES
401 Mason
(415) 292-2583

BOHEMIA LOUNGE
1624 California
(415) 474-6968

BOLLYHOOD CAFÉ
3372 19th St
(415) 970-0362

BOOM BOOM ROOM
1601 Fillmore
(415) 673-8000

BOTTOM OF THE HILL
1233 17th St
(415) 621-4455

BROADWAY STUDIOS
435 Broadway
(415) 291-0333

BRUNO'S
2389 Mission
(415) 643-5200

BUBBLE LOUNGE
714 Montgomery
(415) 434-4204

BUTTER
354 11th St
(415) 863-5964

CAFÉ CLAUDE
7 Claude
(415) 392-3515

CAFE COCOMO
650 Indiana
(415) 824-6910

CAFÉ DU NORD
2170 Market
(415) 861-5016

CAFE INTERNATIONAL
508 Haight
(415) 665-9915

CASANOVA LOUNGE
527 Valencia
(415) 863-9328

CATALYST COCKTAILS
312 Harriet
(415) 621-1722

CAT CLUB
1190 Folsom
(415) 431-3332

CITY NIGHTS
715 Harrison
(415) 546-7938

CLUB CALIENTE
298 11th St
(415) 255-2232

CLUB DELUXE
1509 Haight
(415) 552-6949

CLUB NV
525 Howard
(415) 339-8686

CLUB SIX
60 Sixth St
(415) 863-1221

CONNECTICUT YANKEE
100 Connecticut
(415) 552-4440

CRASH
34 Mason
1-877-342-7274

DALVA
3121 16th St
(415) 252-7740

DANNY COYLE'S
668 Haight
(415) 431-4724

DELIRIUM
3139 16th St
(415) 552-5525

DNA LOUNGE
375 11th St
(415) 626-1409

DOLCE
440 Broadway
(415) 989-3434

DOLORES PARK CAFE
501 Dolores
(414) 621-2936

DOUBLE DUTCH
3192 16th St
(415) 503-1670

DUPLEX
1525 Mission
(415) 355-1525

EAGLE TAVERN
398 12th St
(415) 626-0880

EDINBURGH CASTLE PUB
950 Geary
(415) 885-4074

EIGHT
1151 Folsom
(415) 431-1151

ELBO ROOM
647 Valencia
(415) 552-7788.

ELEMENT LOUNGE
1028 Geary
(415) 571-1362

ELIXIR
3200 16th St
(415) 552-1633

ENDUP
401 Sixth St
(415) 357-0827

FAT CITY
314 11th St
(415) 861-2890

FILLMORE
1805 Geary
(415) 346-6000

540 CLUB
540 Clement
(415) 752-7276

FLUID ULTRA LOUNGE
662 Mission
(415) 615-6888

FUSE
493 Broadway
(415) 788-2706

GLAS KAT
520 Fourth St
(415) 495-6626

GRAND
1300 Van Ness
(415) 673-5716

GRANT AND GREEN
1371 Grant
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859 O'Farrell
(415) 885-0750

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1131 Polk
(415) 923-0923

HIFI
2125 Lombard
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2301 Folsom
(415) 282-4663

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500 Fourth St
(415) 546-6300

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39 New Montgomery
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1192 Folsom
(415) 626-4800

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628 Divisadero
(415) 771-1421

IRELAND'S 32
3920 Geary
(415) 386-6173

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256 Columbus
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295 Terry Francois
(415) 495-3099

JOHNNY FOLEY'S
243 O'Farrell
(415) 954-0777

KATE O'BRIENS
579 Howard
(415) 882-7240

KELLY'S MISSION ROCK
817 Terry Francois
(415) 626-5355

KIMO'S
1351 Polk
(415) 885-4535

KNOCKOUT
3223 Mission
(415) 550-6994

LASZLO
2534 Mission
(415) 401-0810

LEVENDE LOUNGE
1710 Mission
(415) 864-5585

LEXINGTON CLUB
3464 19th St
(415) 863-2052

LINGBA LOUNGE
1469 18th St
(415) 355-0001

LI PO LOUNGE
916 Grant
(415) 982-0072

LOFT 11
316 11th St
(415) 701-8111

LOU'S PIER 47
300 Jefferson
(415) 771-5687

LUCID BAR
580 Sutter
(415) 398-0195

MAD DOG IN THE FOG
530 Haight
(415) 626-7279

MADRONE LOUNGE
500 Divisadero
(415) 241-0202

MAKE-OUT ROOM
3225 22nd St
(415) 647-2888

MEZZANINE
444 Jessie
(415) 625-8880

MIGHTY
119 Utah
(415) 626-7001

MILK
1840 Haight
(415) 387-6455

MOJITO
1337 Grant
(415) 398-1120

MOOSE'S
1652 Stockton
(415) 989-7800

NICKIE'S
466 Haight
(415) 255-0300

OLD FIRST CHURCH
1751 Sacramento
(415) 474-1608

111 MINNA GALLERY
111 Minna
(415) 974-1719

PARK
747 Third St
(415) 974-1925

PARKSIDE
1600 17th St
(415) 252-1330

LA PEÑA CULTURAL CENTER
3104 Shattuck, Berk
(510) 849-2568

PIER 23
Pier 23
(415) 362-5125

PINK
2925 16th St
(415) 431-8889

PLOUGH AND STARS
116 Clement
(415) 751-1122

PLUSH ROOM
York Hotel
940 Sutter
(415) 885-2800

POLENG LOUNGE
1751 Fulton
(415) 441-1710

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1489 Folsom
(415) 552-3065

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140 Columbus
(415) 217-8400

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855 China Basin
(415) 621-2378

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1534 Fillmore
(415) 346-8696

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1695 Polk
(415) 921-1695

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2698 Folsom
(415) 826-2402

REDWOOD ROOM
Clift Hotel
495 Geary
(415) 775-4700

RETOX LOUNGE
628 20th St
(415) 626-7386

RICKSHAW STOP
155 Fell
(415) 861-2011

EL RINCON
2700 16th St
(415) 437-9240

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3158 Mission
(415) 282-3325

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3639 Taraval
(415) 240-8360

RITE SPOT
2099 Folsom
(415) 552-6066

ROCCAPULCO SUPPER CLUB
3140 Mission
(415) 648-6611

ROCK-IT ROOM
406 Clement
(415) 387-6343

ROHAN LOUNGE
3809 Geary
(415) 221-5095

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1326 Grant
(415) 433-4247

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420 Mason
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2937 Mission
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133 Steuart
(415) 896-5600

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(415) 421-1916

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3089 16th St
(415) 621-9294

SLIDE
430 Mason
(415) 421-1916

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333 11th St
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CONTINUES ON
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Joyo Velarde
doors 8:30
\$20

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SAT DEC 27th
doors 8:30
\$23

ALO

TUE DEC 30th
WED DEC 31st
BIG LIGHT (1230)
doors 8:30
\$22 (12.30)
\$85 (12.31)
INCLUDES OPEN BAR

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Exodus
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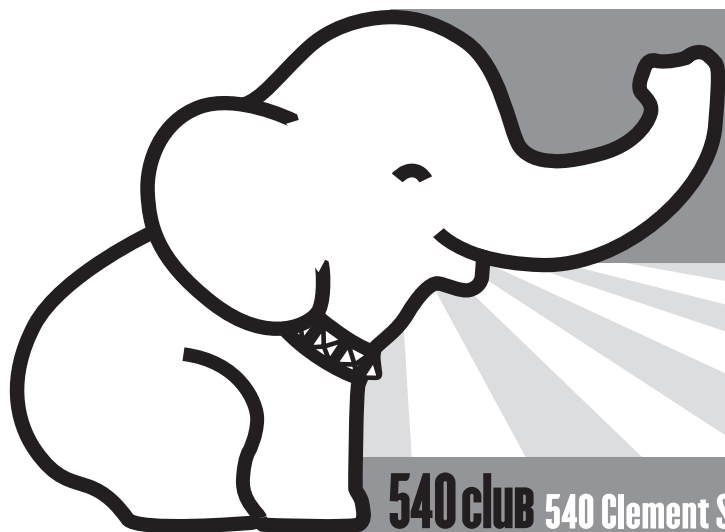
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REBIRTH
BRASS 25 BAND
FRI JAN 9th
SAT JAN 10th
doors 8:30
\$22

BrightBlack Morning Light
Daniel Higgs
WED JAN 14th
doors 7:30
\$15

THU 1.15/ DOORS 7:30PM/ \$13 ADV • \$15 DOOR
ALICE 97.3 PRESENTS
LENKA
FRI 1.16 & SAT 1.17/ DOORS 8:30PM/ \$15
KPIG PRESENTS
THE DEVIL MAKES THREE
OR, THE WHALE (1.16)
EMILY JANE WHITE (1.17)
SUN 1.18/ DOORS 8:30PM/ \$15
RAZORLIGHT
TUE 1.20/ DOORS 8:30PM/ \$28
BARRINGTON LEVY
THU 1.22/ DOORS 8:30PM/ \$13 ADV • \$15 DOOR
PERPETUAL GROOVE
TEN MILE TIDE
FRI 1.23 & SAT 1.24/ DOORS 8:30PM/ \$23 ADV • \$25 DOOR
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FEAT. NIKOLAI FRAITURE OF THE STOKES
LOW VS DIAMOND
WED 2.4/ DOORS 8:30PM/ \$15
NIGHTMARES ON WAX
THU 2.5/ DOORS 7:30PM/ \$20
FICTION FAMILY
FEAT ION FOREMAN OF SWITCHFOOT
AND SEAN WATKINS OF NICKEL CREEK
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377 Hayes
(415) 255-7144

SUITE ONEBONE
181 Eddy
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SUPPERCLUB
657 Harrison
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540 Howard
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1015 Folsom
(415) 431-1200

330 RITCH
330 Ritch
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Intercontinental
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26 MIX
3024 Mission
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222 Hyde
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Way, Berk
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ASHKENAZ
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Berk
(510) 525-5054

BECKETT'S
2271 Shattuck,
Berk
(510) 647-1790

BLAKES
2367 Telegraph,
Berk
(510) 848-0886

CAFE VAN KLEEF
1621 Telegraph,
Oakl
(510) 763-7711

DOWNTOWN
2102 Shattuck,
Berk
(510) 649-3810

FOURTH STREET TAVERN
711 Fourth St,
San Rafael
(415) 454-4044

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Berk
(510) 548-1761

JAZZSCHOOL
2087 Addison,
Berk
(510) 845-5373

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2181 Shattuck,
Berk
(510) THE-ROCK

KINGMAN'S LUCKY LOUNGE
3332 Grand, Oakl
(510) 465-KING

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2318 Telegraph,
Oakl
(510) 465-4073

19 BROADWAY
19 Broadway,
Fairfax
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924 GILMAN STREET PROJECT
924 Gilman, Berk
(510) 525-9926

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6500 Shattuck,
Oakl
(510) 595-5344.

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2025 Broadway,
Oakl
(510) 465-6400

RUBY ROOM
132 14th St, Oakl
(510) 444-7224

SHATTUCK DOWN LOW
2284 Shattuck,
Berk
(510) 548-1159

STARRY PLOUGH
3101 Shattuck,
Berk
(510) 841-2082

STORK CLUB
2330 Telegraph,
Oakl
(510) 444-6174

SWEETWATER
153
Throckmorton,
Mill Valley
(415) 388-2820

TIME OUT BAR AND PATIO
1822 Grant,
Concord
(925) 798-1811

21 GRAND
416 25th St, Oakl
(510) 444-7263

UPTOWN
1928 Telegraph,
Oakl
(510) 451-8100

WHITE HORSE
6551 Telegraph,
Oakl
(510) 652-3820

YOSHI'S
510
Embarcadero
West
Jack London
Square, Oakl
(510) 238-9200

SFBG

THE WARFIELD

O.A.R.
ERIC HUTCHINSON
JANUARY 21

PITBULL
JANUARY 22

PEPPER
THE SUPERVILLAINS • PASSAFIRE
JANUARY 23

FIFTH ANNUAL VOICES OF LATIN ROCK AWARENESS FOR AUTISM BENEFIT
HOSTED BY CHUY VARELA

WAR
THE RETURN OF
AZTECA

FEAT. PETE ESCOVEDO, WENDY HAAS,
VICTOR PANJOJA, ERROL KNOWLES,
BILL COURTIAL, JULES ROWILLES

VOICES OF LATIN ROCK REVIEW
MUSICAL DIRECTOR: KARL PARAZZO
WITH MEMBERS OF SANTANA,
COLD BLOOD, MALO & EL CHICANO

HONORING WOMEN OF LATIN ROCK
SHEILA E., LINDA TILLERY, LYDIA PENSE,
WENDY HAAS & RITA GENTRY
INTRODUCING LOS CENZONTLES!
JANUARY 24

SHARON JONES & THE DAP-KINGS
JANUARY 28

ADELE
JAMES MORRISON
JANUARY 29

DROPKICK MURPHYS
FEBRUARY 21

G LOVE & SPECIAL SAUCE
MARCH 13

THE GRAND BALLROOM

AT THE REGENCY CENTER

SCOTT WEILAND
FEBRUARY 5

CRADLE OF FILTH
SATYRICON
SEPTICFLESH
FEBRUARY 10

KINKY
FEBRUARY 21

SAINTS & SINNERS TOUR
HOLLYWOOD UNDEAD
SENSES FAIL
HASTE THE DAY
BROKENCYDE
MARCH 30

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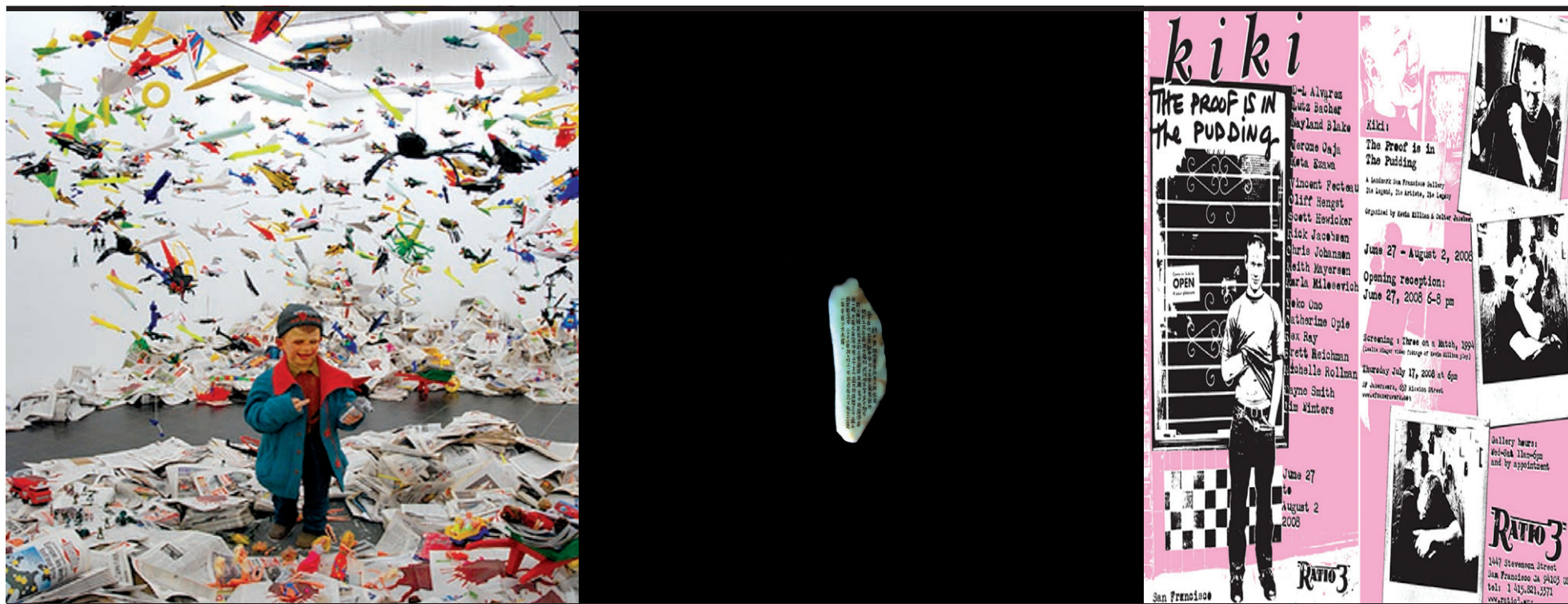
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visual art

From hurricanes of media junk to a grain of sand, Chinese art — including work by Wang Du (left) and Lu Hao (center) — dominated the Bay Area in 2008.

The spirit of San Francisco art in the '90s was revived in Ratio 3's show "Kiki: The Proof is in the Pudding," which paid tribute to gallery owner Rick Jacobsen (right).

WANG DU'S *STRATÉGIE EN CHAMBER* AND LU HAO'S *A GRAIN OF SAND* COURTESY OF BERKELEY ART MUSEUM



Don't look back

Art in 2008 recedes like nobody's business, and it might be time to come home

By Glen Helfand
>a&eletters@sfbg.com

Twelve months ago, as I sat down to write a year-end appraisal of 2007, I was still in awe of "© Murakami," the Takashi Murakami show at the Museum of Contemporary Art in Los Angeles. It brilliantly captured the crass apex of global capitalism, mostly through celebrity-studded receptions and the appropriated — call it sculptural — form of a Louis Vuitton boutique. What a difference a year makes. At the close of 2008, the whole art world is watching as the highly regarded MOCA teeters precariously on a financial abyss, while Vuitton maven Marc Jacobs recently canceled his extravagantly performance-art holiday party in the name of "recessionista" austerity.

Suddenly, commentaries on luxury goods seem so '07, as evidenced by the critical response to a Chanel-sponsored, Zaha Hadid-designed quilted handbag exhibition that landed in Central Park this fall. "If devoting so much intellectual effort to such a dubious undertaking might have seemed indulgent a year ago, today it looks delusional," architecture critic Nicolai Ouroussoff opined in *The New York Times*. At this particular moment, it's as difficult to summon up the flush feeling of the recent past as it is to contemplate a belt-tightening future.

To look forward is to confront anxious uncertainty. Optimists, however, anticipate a

period in which art is tempered by a sense of hopefulness and focus rather than being driven by auction reports. Contemporary art will become more thoughtful, they predict. A good percentage of San Francisco art dealers jetted off to Miami for the recent spate of fairs, fingers crossed, expectations lowered. Word on the street said the outcome wasn't as bad as expected, though sales were slow. Collectors actually had time to look and think about the art they were interested in, in contrast to automatically joining the grab-and-go sellers' market of years past. Like everything else in our culture, the art world appears poised to embrace a more manageable scale. I wonder if this also means that art activities will become more homegrown.

This fall, the Bay Area saw a whole lot of contemporary art from China, with big shows at the Berkeley Art Museum ("Mahjong: Contemporary Chinese Art From the Sigg Collection") and the San Francisco Museum of Modern Art ("Half Life of a Dream: Contemporary Chinese Art") providing a welcome crash course in Far East art production. It seems unlikely, though, that either will have a lasting impact on community consciousness. Interest in Chinese art mirrors an American preoccupation with economic miracles. Numerous Western galleries opened Beijing outposts this year, positioning for anticipated

CONTINUES ON PAGE 40 »

GLEN HELFAND'S 2008 TOP 10

1. "Oranges and Sardines," Hammer Museum
Returning SFMOMA curator Gary Garrels' current "conversations on abstract painting" exhibition in Los Angeles is one of the most satisfying, artist-friendly shows ever.
2. Philippe Vergne, lecture at San Francisco Art Institute
The recently-appointed director of the Dia Art Foundation offered incisive, inspirational, and witty takes on the melancholic state of the arts.
3. *Speed Racer: The IMAX Experience* (Andy and Larry Wachowski, USA, 2008)
This color-drenched amusement park ride of a movie lacks coherence and features the world's most irritating child actor, but two-plus hours of nonstop electric rainbow CGI at IMAX scale turns eye-tickling into an endurance sport.
4. *Seven Days in the Art World*, by Sarah Thornton (Norton, 256 pages, \$24.95)
As economies tank everywhere, there is no better time to get Thornton's insider view of art fairs, auctions, art schools, and the like — it already seems like glam art history. Plus it's great fodder for art opening chitchat.
5. Brendan Lott, at SF Art Commission Gallery and San Jose Institute of Contemporary Art
Lott's paintings — farmed out to painting towns in China and based on appropriated culturally revealing Flickr images of American teens — provided a remarkably concise picture of globalization.
6. Fritz Haeg, lecture at SFMOMA
Though the notion of garden-as-participatory-eco-artwork is beginning to seem rote, Haeg, a key figure in this movement, convinced skeptics with his self-aware and pleasurable take on social sculpture.
7. *You Don't Mess with the Zohan* (Dennis Dugan, USA, 2008)
Adam Sandler's crude, sure, but in this under-appreciated lark he joyfully takes on Arab-Palestinian conflict, the joys of intergenerational sex, the mall-ization of Manhattan, and vintage Paul Mitchell unisex cuts.
8. Park Life and Electric Works
These two relatively new gallery-bookstore entities, Park Life in the Richmond District and Electric Works in SoMa, have made good art seem accessible — in the collector sense — to everyone. If you can't afford the originals or prints (Electric Works makes 'em), then you can buy into the highly selective inventory of art books at either place.
9. *Love Songs* (Christophe Honoré, France 2007)
This down-tempo spin on Jean-Luc Godard's 1961's *A Woman Is a Woman* and Jacques Demy's 1964 *The Umbrellas of Cherbourg* restored my faith in French cinema, not to mention musical melancholy.
10. "Josephine Taylor: Bomb Landscape," Catherine Clark Gallery
Taylor first made a splash with delicately rendered, almost wispy epics of extreme family dysfunction and abuse. Her latest show is startling in its visual darkness and more dreamlike but still frightening surrealistic imagery. **SFBG**



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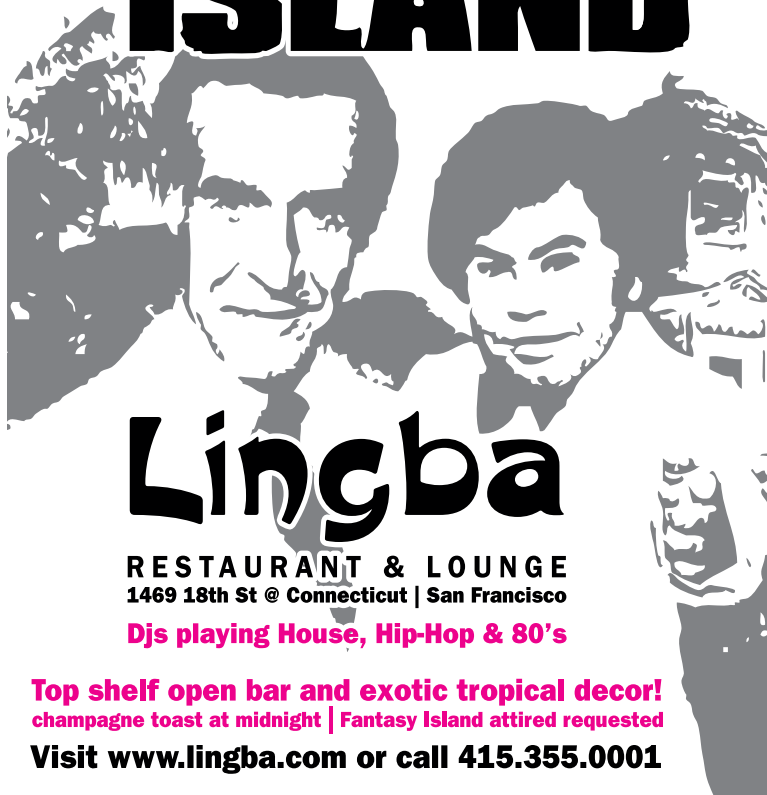
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Picks, pans, and a top 10

Artists and curators sound off on 2008

CHUCK MOBLEY,
CURATOR AT SF CAMERAWORK

Pan: SF Art Institute's furlough

A humble proposal to those laid off for a month: exchange your individual voice for a collective one and begin intervening by employing the crafty tools of activism as an artful device of communication in order to effect positive change for your institution. As culture workers you are bound to succeed.

Pick: *The Size Queens*, Magic Dollar Shoppe (*Bitter Stag*)

A lineup of Bay Area all-stars have produced a multi-layered disc of anti-globalization, anti-pop culture anthems filled with pathos and wit. By turns literary, cheeky, melancholic, and celebratory, this music is the perfect accompaniment to a protest or a Naomi Klein lecture.

XYLOR JANE, ARTIST

Pick: *P&H 2 (Behemoth)*, 2007, oil on canvas, 84" x 92", from "Amy Sillman: Third Person Singular," at Tang Museum, Saratoga, NY

This painting stares you down and sizes you up. I lock a gaze. I'm a little scared. I can hear and smell every single thing near me. IT makes you bristle, puff, straighten and square the challenge, feet planted for a tussle. The hot center smokes and glows blood fire, breathes through clamped jaws, "What the fuck are you?". Turns a thick neck and swings an armored tail. THWACK. Hit, jolted, burnt? Part of me melts away, Oh, just my outers, clothes and skin. Hair.

LAWRENCE RINDER, DIRECTOR OF BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

1. Odetta at Hardly Strictly Bluegrass Festival
2. Donal Mosher and Michael Palmieri's documentary film *October Country*
3. *Conspiracy of Venus* at Adobe Books
4. "Ajit Chahuan: Milky Way of Breeding Stallions That Roll, Ejaculating By Themselves," at Adobe Books Backroom Gallery
5. "Paul Schiek: the thing about you is that you will end up like me," at Stephen Wirtz Gallery
6. Leah Marks' senior show at California College of the Arts
7. Jennifer Blowdryer

2008 art cont.,

new markets, but fantasies of financial success have been exposed as illusion — much like the sounds and images from Zhang Yimou's over-the-top opening of Beijing Olympics.

The Bay Area museum scene was robust in the summer. Unsurprisingly, "Frida" gave SFMOMA a summer blockbuster, albeit one outsold by "Chihuly at the de Young." The latter presented a problematic expression of the tensions between art, craft, and design — Kenneth Baker's slam review in the *San Francisco Chronicle* incited a welcome, if contentious, flurry of public online dialogue. The Contemporary Jewish Museum opened its new building in June with solid shows and events, making that

institution a more prominent cultural resource (albeit one that still needs to prove itself through upcoming programming). There were lower budget alternative visions to be found. A plethora of apartment and hallway galleries popped up around town. "Kiki: The Proof is in the Pudding," Ratio 3's summer show honoring a now-legendary mid-1990s gallery in the Mission, , generated a surprisingly broad buzz, thanks to its range of notable artists with SF roots.

And then there was "Bay Area Now 5," a show that people, unfortunately, weren't really talking about. Ambitious in intent, this edition of the regional survey hoped to offer a spin on international biennials. It included artists who recently moved to the area from distant countries, some guest-curated shows-within-the-show, and off-site events. But the

result felt unfocused. Its off-kilter array of bizarre inclusions — such as Edmundo de Marchena's jaw-dropper of a sculpture, a jiggling prosthetic genital homage to SF's history of sexual compulsion — failed to please artists (both in and out of the show), appease local galleries whose artists were not represented, or register with a public looking for the current pulse of San Francisco art. Challenges to the market-based art world and programs that avoid the usual suspects are welcome strategies. But in this case, the quality of individual projects was subsumed by the muddled institutional vision of Yerba Buena Center for the Arts. What is the point of "Bay Area Now" again?

Perhaps the misfired attempt would be forgivable if it hadn't been bracketed by equally undercooked exhibitions ("The Way That We



Look good in "Leather": Chuck Arnett's hunky '70s art reached the spotlight in 2008, thanks to curator Martin Meeker and the GLBT Historical Society.

CHUCK ARNETT IMAGE COURTESY OF GLBT HISTORICAL SOCIETY

8. Andy Goldsworthy's *The Spire* in the Presidio
9. Brontez at Dog Eared Books
10. Frederic Rzewsky, solo piano at Mills College

WILLIAM E. JONES, FILMMAKER

Pick: Odiros Mlászcho

At São Paulo's Galeria Vermelho this fall, I saw the sexy and cerebral, disciplined and dissipated work of Mlászcho for the first time. He juxtaposes ordinary mortal faces and Roman portrait sculptures with geometric rigor in his collage series "A Fossil Dig Full of Hooks." He cunningly cements pages of reference books together in his sculpture *Enciclopédia Britânica*. His most powerful works (from a series called "Butchers and Master Apprentices") involve elaborate collage rearrangements of male nudes that manage to look at once disemboweled and bloodless. Diaphanous yet strong, a body becomes a deconstruction of a flesh-colored Herman Miller lamp.

AVA JANCAR, CO-OWNER OF JANCAR JONES GALLERY

Pick: The current Berkeley Art Museum

A few months ago I found a pamphlet-like publication at an antique shop in Alameda, its cover austere, reading

simply *University Arts Center*. Detailed within were the elevation plans of the elegantly modern yet utilitarian Mario Ciampi design for the Berkeley Art Museum's current site. Opened in 1970 and constructed in a brutalist manner, with fanning interior cantilevers around an airy core, the concrete building is to be replaced soon with a design by international architect Toyo Ito. My past year of visits to the museum has been colored by this knowledge, and I've begun to mourn its impending loss. In spite of the current structure's seismic instability, it remains baffling to me that a community is so quick to dispose of this local icon, not yet 50 years old. "The richness of this building will arise from the sculptural beauty of its rugged major forms," an awards jury wrote in 1966 regarding Ciampi's plan. "We believe [it] can become one of the outstanding contributions to museum design in our time."

HENRY URBACH, CURATOR OF ARCHITECTURE AND DESIGN AT SAN FRANCISCO MUSEUM OF MODERN ART

Pick: "Lautrec in Leather: Chuck Arnett and the Birth of the San Francisco Scene," at the GLBT Historical Society

If you missed the show, you can still see Arnett's rendition of Michelangelo's David in full leather gear (on view in the Historical Society's exhibition on 18th and Castro), or you can make an appointment to visit the organization's extensive queer archive. **Pick:** The Federal Office Building by Morphosis, Renzo Piano's Academy of Sciences Building, and Toyo Ito's design for the Berkeley Art Museum

These buildings point the way to a new civic architecture.

Pick: The Hunky Jesus contest in Dolores Park on Easter Sunday

Street theater at its finest.

Pick: Nice Collective's "Voix de Ville" Collection

Rhyme," "The Gatherers: Greening Our Urban Spheres," and the cryptic "transPop: Korea Vietnam Remix" — a show in dire need of contextualizing wall labels). YBCA has a new visual arts director, former San Diego Museum of Art curator Betti-Sue Hertz, who will take the helm in early 2009. She has her work cut out for her.

As resources become more precious, frugal ingenuity is likely to take precedence in local art offerings. To cut costs, museums will be having fewer exhibitions with longer runs (some extending beyond six months). These time frames offer opportunities for deeper scrutiny — or heavier bouts of boredom. Something like SFMOMA's current "The Art of Participation: 1950 to Now," even if it doesn't live up to its promised scope, reflects an interest in collab-

How fortunate we are to have these brilliant designers among us.

Pan: Proposition 8

MATT FURIE, ARTIST

Pick: "One-Thousand Twenty-Six Eyes," at Hamburger Eyes Photo Epicenter

One thousand twenty-six eyes is a lot of eyes and it's also the name of an awesome group show I saw this year at Hamburger Eyes. I like eyes. The show featured a ton of cool photos from the kids at Space 1026 in Philly. The best thing there was a large glowing geodesic dome with tie-dyed pillows all around it. I sat on a pillow and discovered a little peephole with a tiny photo inside. Turned out this structure was lined with tons of little viewfinders and each hole had a different pic! They also had a great merch booth in the back with a bunch of handmade prints, zines, t-shirts and stuff. I bought an awesome hamburger-with-eyes t-shirt there by artist Chris Kline. He rules.

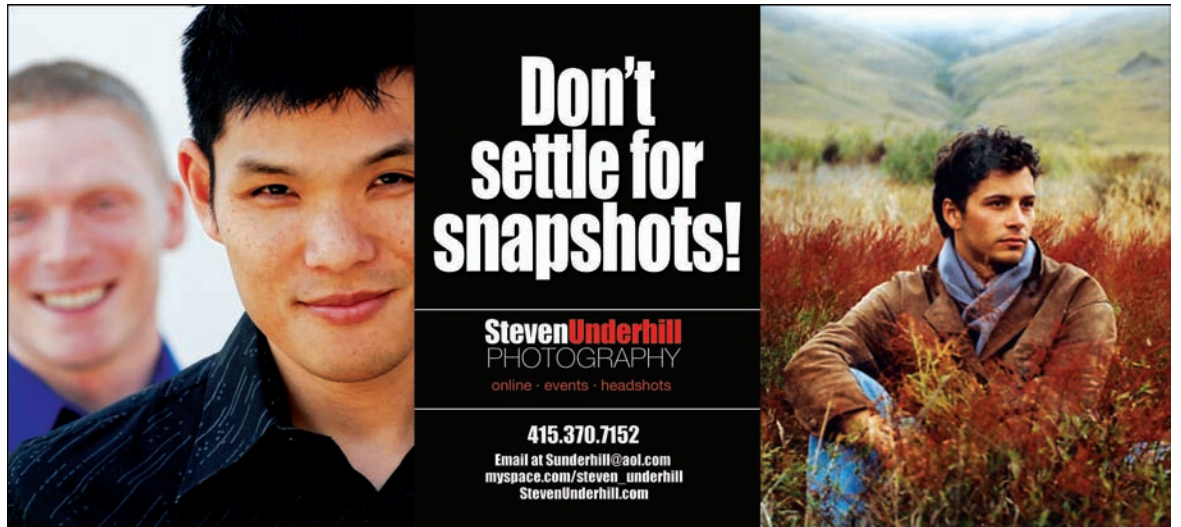
DARIN KLEIN, PROGRAMS COORDINATOR AT THE HAMMER MUSEUM AND CURATOR

Pick: *Fag School #3*

Naked men (Jewish Jason, Bob the Handyman, and My Best Friend's Weiner), hilarious cruising reviews, mortifying blackout reviews, advice columns by Telfar and Allison Wolfe, interviews with New Bloods and Billy Cheer. All of this and more, created with scissors, markers, glue, and a manual typewriter. Nothing fancy, experimental or tricky about this project. Just rants, raves, and snapshots, served up *hottt* by San Francisco's very own Brontez in glorious black and white photocopy. The price is right at just \$3.50. Warning: Playing the weird *Lovewarz* DVD that comes with this zine could ruin a preppy gay birthday party! **SFBG**

orative involvement and the appeal of low-rent materials — rubber bands, anyone? Audiences are enjoying themselves, maybe even making repeat visits.

Perhaps homespun critical fantasy is the order of the day. The Wattis Institute's "The Wizard of Oz," for example, fused a ragtag collection of contemporary art and historical artifacts into an amber-hued vision of the crumbling American dream. I wish I'd been able to see the Jeff Koons sculpture installed in the Château de Versailles, a more extravagant example of a visually and conceptually pointed spectacle — Koons' mash-up of European and American relics forms another kind of dreamy Oz. Click your heels three times and repeat after me: there's no place like home. **SFBG**



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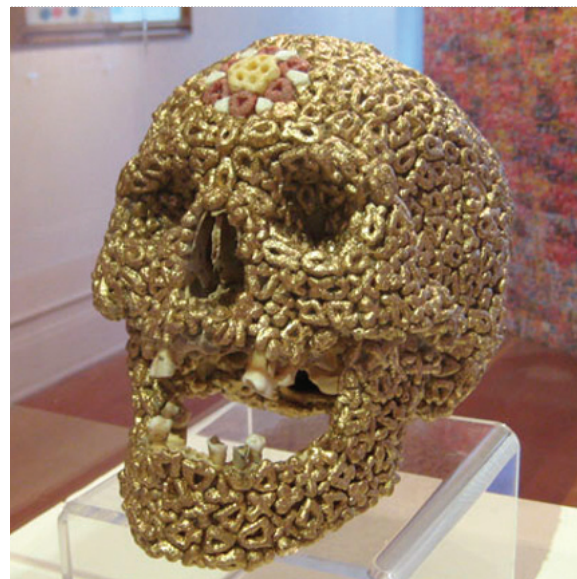
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VISUAL ART



Art so great you could eat it up: With *For the Love of God, Revisited*, local cereal artist Ryan Alexiev kicked Damien Hirst in the lucky charms, while the Great Tortilla Conspiracy printed up some legal tender for lean times.

Best of 2008

» YEAR IN REVIEW The time is right to pay tribute to the Bay Area's artists and galleries. Without further ado, here's an alphabetical guide to 2008's delights.

A is for the amazing SF art opening section at www.art-business.com; and for Ryan Alexiev, whose "Land of a Million Cereals," at Mission 17, hit Larry King and Damien Hirst with sugary comedy. **B** is Todd Bura, whose "Misfits" at Triple Base used minimalism to make one see things anew; Jonathan Burstein, whose "Visage" at Patricia Sweetow Gallery turned museum recycling into the year's best portraiture; and Luke Butler, whose "Invasion," at [2nd floor projects] tickled with Spock landscapes and Republican presidential beefcake.

C is for Victor Cartagena, "The Invisible Nation," at Galeria de la Raza; Julie Chang, "Ox-herding," at Hosfelt Gallery; Ryan Coffey, "Recent Works," at Adobe Books Backroom Gallery.

D is for Lauren DiCioccio, threading through the death of the newspaper era in "Lauren DiCioccio, Aliza Lelah," at Jack Fischer Gallery; and Emory Douglas, making his own activist news in "The Long Memory: Works Past and Present," at Babylon Falling.

E is for David Enos, Frank Haines, and Wayne Smith, pronouncing "Zen With a Lisp," at [2nd floor projects]; and 871 Fine Arts, the Bay's best art books, now at a new site.

F is for Matt Furie and his "Heads," at Adobe Books

Backroom Gallery; and "Nature Freak," at Jack Fischer Gallery. **G** is for the Great Tortilla Conspiracy, who — with help from a Paris Hilton Endowment for the Tortilla Arts — served up "Tortilla Art for the 21st Century," at SomArts Gallery.

H is for Jay Howell, who teamed up with Matt Furie for Receiver Gallery's "Return to Innocence," and brought curatorial goodness to 111 Minna. **I** is for inventiveness.

J is for Bill Jenkins, whose self-titled show at Jancar Jones Gallery was the understatement of the year; and Ian Johnson, whose "Other Voices/Other Rooms" turned jazz into color bursts at Park Life.

K is for the brother duo George and Mike Kuchar, presenting dinosaur and dog love via "paintingsdrawingspaintingsdrawing-spaintings," at [2nd floor projects].

L is for Ruth Laskey, and the amazing intricacy of her "7 Weavings," at Ratio 3; and Frank Lyon and David Wilson, "Enter the Center," at Eleanor Harwood Gallery.

M is for Dave Muller, "Medium (Six Times)," at Anthony Meier Fine Arts.

N is for nothing. **O** is for Open Studios.

P is for Nathan Phelps, turning a corner from white to black with "The Neti Project," at 20 GOTO 10 Gallery.

Q is for Queen's Nails Annex, which saw the future with

Maximo Gonzalez's "Recession: The Alternative Economies of Maximo Gonzalez."

R is for onetime Bay Area queer punk Gwenaël Rattke, bringing collage back with "Nouveau Système," at Ping Pong Gallery; and Lordy Rodriguez, blasting us with color in "201 Drawings," at Hosfelt Gallery.

S is for Bott Scarry, tweaking art and his name with "Weezing the Juice," at CCRider. **T** is for David Tomb, heeding the call of the wild with the beautiful paintings of "Birds of the Sierra Madre," at Electric Works.

U is for underground art that you keep at home and show only to friends.

V is for Jacques Villegle, whose "Decollage from 1965-2006" brought the art of torn posters to Modernism Gallery.

W is for William T. Wiley, turning ecology into pinball at Electric Works' "Pinball — Only One Earth"; and Michael Wolf, whose "The Transparent City" eyed city-of-now Chicago, at Robert Koch Gallery.

X marks the spot.

Y is for Will Yackulic, "A Prompt and Perfect Cure," at Gregory Lind Gallery.

Z is for "Zebulun," by Goldie winner Kamau Patton, at Queen's Nails Annex; and for all the zzzs needed to rest up before the barrage of Bay Area art in 2009. **(Johnny Ray Huston)**

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stage

Abes off Broadway: Resistance was futile in '08 when it came to *Abraham Lincoln's Big Gay Dance Party*, left, and *Curse of the Starving Class*, right image, Pamela Reed, from left, and Nicole Lowrance.

ABRAHAM LINCOLN'S BIG GAY DANCE PARTY PHOTO BY ZABRINA TIPTON;
CURSE OF THE STARVING CLASS PHOTO BY KEVIN BERNE



Lincoln flogs

Beowulf, phantoms, and swearing Scots mark the year in theater

By Robert Avila

> a&eletters@sfbg.com

Barack Obama wasn't the only lanky senator from Illinois to have a triumph on the stage, political or otherwise, this year. Abraham Lincoln took a couple of bows himself. Of course, many have noted the weighty coincidence of the country's first African American president following Lincoln's senatorial trail to the White House. But who could match Thick Description's revival of Suzan-Lori Parks' *The America Play* — focusing on an African American protagonist whose calling involves dressing up in Lincoln drag — for political prescience? Special mention goes to playwright Aaron Loeb, who at SF Playhouse last week unveiled a bawdy frolic he calls *Abraham Lincoln's Big Gay Dance Party*. This Lincoln thing just gets weirder.

I guess it would be pretty easy to call 2008 a year of triumphs and defeats, whether you were a politician, a voter, a banker, a shaken-down taxpayer, an Olympian, an artist, or just a serial theatergoer. So it was a year of triumphs and defeats. God, I feel cheap. Still, most of one's life is lived straddling a slippery seesaw of success and failure. And no doubt 2009 will confirm as much. The following list accentuates the positive, the more victorious moments in the sweep of theatrical offerings this year, and eliminates the negative, minus an

equivocating remark or two. Until this year is over, I'm not messing with Mr. In-between.

- *The Andersen Project* at Zellerbach Playhouse.
- *The Ballad of Edgar Cayce (A Bluegrass Operetta)* by Construction Crew Theater at Traveling Jewish Theater.
- *Beowulf: A Thousand Years of Baggage* at Ashby Stage
Shotgun Players shrewdly gave a material foot-up to brilliant but low-budget Banana Bag and Bodice, leading to the New York City company's most wildly enjoyable show to date. What would they do with some real cash? For a hint, catch the show's one-night-only remounting at Berkeley Rep's Roda Stage on Jan. 8, 2009.
- *Billy Connelly Live!* at Post Street Theater

The secret of success in theater remains elusive, but clearly one cheerfully roguish, foul-mouthed Scot is sometimes all it takes. (Check that — I'd also had a couple of pints.)

- *Blade to the Heat* at Thick House
Thick Description was doing more than just resting on its laurels when it devoted its anniversary season to remounting past successes, often with the original principals.
- *Survivors: In the arts* — and in this economy — staying power itself counts as a triumph. Three milestone anniversaries this year: Thick Description at 20 years; the Exit Theatre, 25 years; and Traveling

Jewish Theater, 30 years.

- *Bone to Pick* at Exit on Taylor
The Cutting Ball Theater and Magic Theater/Z Space New Works Initiative commissioned this fresh surprise, a clever and powerful reworking of the Ariadne myth by local playwright Eugenie Chan — a standout in Cutting Ball's program of short avant-garde works.
- *Bug* at SF Playhouse
A great ensemble made the most of this weird and gritty tale by Tracy Letts, who won the Pulitzer this year for his latest, *August: Osage County*, due for a Bay Area bow in 2009.
- *Curse of the Starving Class* at American Conservatory Theater
Director Peter DuBois' anniversary revival of Sam Shepard's play was fairly terrific throughout, and included two outstanding female turns: Pamela Reed (the play's original Emma), returning brilliantly three decades later to play the mother, Ella, and Nicole Lowrance, wonderfully filling Reed's old shoes as the unstoppable firecracker of a daughter.
- *Two by August Wilson: Fences* at Lorraine Hansberry and *Joe Turner's Come and Gone* at Berkeley Rep.
- *Two Conor McFirsts*: Irish playwright Conor McPherson received a pair of strong local premieres this year, both showcasing exceptional performances. *The Seafarer* at Marin Theatre Company and *Shining City* at SF Playhouse. There were no slouches in Amy Glazer's production for SF Playhouse, but as the grief-haunted husband, Paul Whitworth's persuasive performance was more startling than any phantom.
- *Work Eats Home* by Sleepwalkers Theater at Phoenix Theater. **SFBG**

STEPS THAT IMPRESSED: CASTING AN EYE BACK TO THE YEAR IN DANCE

Looking back over the past year always entails a look forward, and perhaps the best part of 2008 is that in 2009 there is at least the possibility of the arts becoming part of the national dialogue.

Two reasons warrant such optimism: during the Great Depression, people still wrote books, went to the theater and movies, and created canvases. Modern dance went through its most crucial development in that time.

Furthermore, President-elect Barack Obama actually has an arts agenda — the first president to have one in a long while. That alone is encouraging. As for 2008, out of dozens of experiences, some inevitably have imprinted themselves more than others.

- If I had to choose the single most important event of the year, it would have to be the Merce Cunningham Dance Company's two-week residency at Cal Performances, culminating with *Craneway Event* at a former Ford auto plant in Richmond. It was a quiet, luminous, and utterly unforgettable Sunday afternoon of being in the presence of genius.

- San Francisco Ballet's commissioning of 10 works by 10 choreographers in honor of its 75th anniversary could have been more adventure-some. Still, it signaled a commitment to the future. Margaret Jenkins' and Julia Adam's pieces were not critically acclaimed, but both choreographers dared to go outside the conventionally balletic.

- Ballet San Jose impressed with first-rate programming. *Just Balanchine*, *Swan Lake*, *The Firebird*, and *The Toreador* highlighted just how fine a group of dancers they are — with an excellent repertoire the South Bay can call its own.

- Shelley Senter set Trisha Brown's 1979 hauntingly beautiful *Glacial Decoy* before the professionals and graduate students of Mills College dance department, titling it *Glacial Decoy Redux*. Adapted for a smaller stage, the 30-year-old piece looked as pristine and daring as ever.

- Joe Goode Performance Group made *Wonderboy* after a sabbatical spent recharging batteries with travel. With its touching tenderness and poignant exploration of loneliness and community, *Wonderboy* was vintage Goode, though in its use of the material — dance in particular, but also text, music, and puppetry — it was as fresh and imaginative as anything he has created.

- Former Joe Goode dancer, Miguel Gutierrez and the Powerful People's edgy and audience-challenging *Retrospective Exhibitionist* asked the year's most intellectually

trenchant questions about the nature of performance, perception, and theatrical manipulation.

- Hip-hop artist Marc Bamuthi Joseph's *the break/s: a mixtape for stage* proved to be another of his meditations on what it means to be an African American, a man, a father, and a human being. Using a travel diary approach, he integrated language, music, and movement into a self-effacing monologue that was as freewheeling yet formally cogent.



Give him a break: Marc Bamuthi Joseph cogently fused language, music, and movement.

- Certainly the most intriguing, but least promising, collaboration happened between Janice Garrett and Dancers and the Del Sol String Quartet. The idea was to have dancers and musicians physically interact with each other. The result was the sparkling *StringWreck*, a spirited entertainment with musical as well as choreographic substance.

- Jess Curtis/Gravity's imagistic *Symmetry Study #7* for Curtis and Maria Francesca Scaroni paired the two nude dancers in a structured contact improvisation in which their interlocking bodies became a piece of sculpture trying to find its form. They used the body at its most basic: weight, mass, and skeletal structure.

- The San Francisco International Arts Festival brought the year's best surprise: Berkeley's Art Street Theater's US premiere of *Yes, Yes to Moscow*, a wistful and beautifully imaginative dance theater work that picked up where Chekhov's *Three Sisters* left off. If you have ever wondered what would have happened if Olga, Masha, and Irina had made it Moscow, go and see *Yes* — if it ever returns. **(Rita Felciano)**



San Francisco Ballet’s *The Nutcracker*

» PREVIEW You may think that this month the Bay Area is drowning in *Nutcrackers*. Thankfully most runs are short and, also thankfully, the most sumptuous of them run beyond the immediate holidays. Helgi Tomasson’s 2004 version for the San Francisco Ballet situates the story in the city in 1915, the time of the Panama-Pacific World’s Fair, and the conceit works well enough. Gorgeously lit Victorian homes — electricity was still a big deal — are inhabited by ladies and gents in Edwardian gowns and dinner jackets that can seduce even a jeans-and-sneakers generation. New glassmaking techniques — another innovation of the time — made large panes possible, so Tomasson moves the second act into a luminous observatory. Think Golden Gate Park’s Conservatory of Flowers. The ballet’s choreography follows its predecessors pretty closely except for a surprise version of the ballet’s apex, the Grand Pas de Deux.

Don’t expect theatrical logic in *The Nutcracker*. The first and second acts are about as discontinuously structured as anything seen onstage. Even Tchaikovsky bitterly complained about the libretto and then proceeded to write some of his most inspired music for it. Tomasson’s *Nutcracker* gets its magic less from the choreography than from its heroic interpreters. SFB’s dancers are an extraordinary lot. No matter what cast you come upon, you’ll find them giving beautifully shaped, nuanced performances that scintillate with individuality. **(Rita Felciano)**

SAN FRANCISCO BALLET’S THE NUTCRACKER Wed/24, 11 a.m. and 4 p.m.;

Fri/26–Sun/28, 2 and 7 p.m.; \$20–\$112. War Memorial Opera House,

301 Van Ness, SF. (415) 865-2000, www.sfballet.org

Stage listings are compiled by Kimberly Chun. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

ONGOING

Black Nativity PG&E Auditorium, 77 Beale; 474-8800, www.lhtsf.org. \$18-36. Thurs-Sat, 8pm; Sun, 4pm. Through Sun/28. Lorraine Hansberry Theatre offers its yuletide gospel production with a new script, songs, and staging, directed by Stanley E. Williams.

A Christmas Carol American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$18-102. Fri/26-Sat/27, 2pm; Fri/26, 7pm; Wed/24, noon and 4:30pm. Through Sat/27. Carey Perloff and Paul Walsh adapt the Charles Dickens classic.

Cinderella Zeum, Fourth and Harrison streets; 762-2071, ext 1, www.brownpapertickets.com. \$10-25. Sat, 3 and 8pm; Sun 3pm. Through Sun/28. The African American Shakespeare Company reinterpret the classic story, adding an evil stepfamily and a hip, zany Fairy Godmother.

Dame Edna Everage Post Street Theatre, 450 Post, second flr; 771-6900, www.ticketmaster.com. \$55-78. Tues-Fri, 8pm; Sat, 3 and 8pm; Sun, 5pm. Through Jan 4. Consistency contains room for surprise and the gentle tweaking of a winning formula, or at least that’s normally been

the case with the she-fest known as Dame Edna Everage, alter ego — emphasis on the last part — of world-renowned Australian actor Barry Humphries. Capitalizing archly on the perennial “final tour” threat of rock star dinosaurs and mega sores of all kinds, Humphries’ always extremely arch character returns with a reprise of the showbiz send-up that’s held both of them in good stead for decades and change: a brilliantly meandering and megalomaniac monologue spiked with a song or two (accompanied by longtime musical director Andrew Ross on the ivories) and a devilish assault on the wonder-struck audience, several of whom invariably wind up on the stage and at least one of whom will be coaxed into placing a call home from there. This episode comes with two acts introduced by short films, competing biopics contributed by Dame Edna’s people on the one hand and her hostile juvenile delinquent daughter, Valmai (Erin-Kate Whitcomb), on the other. But these additions aside, the show is familiar and, sad to say, a little stale — not that anyone could hope this last tour is anything but the first in a ceaseless stream of carefully marketed farewells. (Avila)

» Abraham Lincoln’s Big Gay Dance Party SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. \$30-40. Wed-Sat, 8pm; Sat, 3pm; Tues, 7pm. Through Jan 17, 2009. When an Illinois primary school teacher (Lorraine Olsen) directs her kids in a patriotic pageant embracing evidence of Abraham Lincoln’s homosexuality, the community backlash leads to a “trial of the century” in which Republican political posturing, electoral contests, and personal and professional revenge bear down on a Midwestern town, outing more than skeletons from a few family closets and inspiring more than just political murder

besides. That’s the barebones story, anyway, at the core of this sly and entertaining show, a world premiere from Aaron Loeb (*First Person Shooter*) that shuffles three distinct acts — each a new angle on the events — according to audience preference. Loeb’s saucy and intriguing tripartite play takes the “pageant” conceit for its operative framework, deploying a cast of dancing performers in Abe Lincoln drag — expertly choreographed by Kim Richards and Tom Segal to blend family theme park extravaganza with wee-hour discotheque — to razz and dazzle characters and audience alike, while underscoring the slippery diversity in appropriations of “Lincoln” to begin with. SF Playhouse’s production comes buoyed by a terrific multi-tasking ensemble (including Velina Brown, Sarah Mitchell, Joe Kady, Mark Anderson Phillips, Michael Phillis, and Brian Degan Scott) under inspired direction from Chris Smith. While the entertainment value is high, the cast turns on a dime to persuasively evoke the subject’s drama in what becomes a timely and piquant meditation on the politics of homophobia and gay rights. (Avila)

» Magic Holiday The Marsh, 1062 Valencia; www.themarsh.org. \$7.50-10. Sat-Sun and Mon/29, 1pm. Through Mon/29. David Hirata and Friends present illusions and routines for audiences of all ages.

» No Parole The Marsh, 1062 Valencia; 1-800-838-3006, www.brownpapertickets.com. \$15-35. Thurs-Sat, 8pm; Sun, 7pm. Through Jan 25. No parole from family: that’s the import of writer-performer Carlo D’Amore’s title. Little that may prepare you for the multiple layers of meaning, unexpected twists, and constant identity slipping that comprise this sly, energetic narrative about a gay Peruvian-born son’s turbulent relationship with his ailing mother. Having suffered a stroke, D’Amore’s estranged mother has just moved into his Lower East Side apartment with him. Most of the intriguingly elliptical, episodic story consists of a series of flashbacks to D’Amore’s exceptional childhood and the unconventional career of his romantic, self-destructive con artist of a mother, whom he incarnates with a loving conviction that makes her very much the central character in this multi-character play. It’s anyone’s guess just how semi this “semi-auto-biographical” story is, but its theatrical chronicle, deftly conjured by the skillful and charismatic D’Amore before the bars of an invitingly open cell, comes over in great cinematic images like a black-box blend of Scorsese and Almodóvar. (Avila)

The Phantom of the Opera Orpheum Theatre, 1182 Market; 512-7770, www.shnsf.com. \$33-98. Tues-Sat, 8pm; Wed, 2pm. Through Fri/26, 2pm. (No performances Thurs/25; Dec 31 performance at 7:30pm.) Through Jan 4. Harold Prince directs Andrew Lloyd Webber’s musical.

The Santaland Diaries Off Market Theater, 965 Mission; 1-866-811-4111, www.theatermania.com. \$25. Mon-Sat, 8 and 10pm; Sun, 4 and 7pm. Through Sun/28. Beck-n-Call and C.A.F.E. present David Sedaris’ humorous yarn about his travails as a Macy’s elf.

Star Wars: Live on Stage The Dark Room Theater, 2263 Mission; www.darkroomsf.com. \$20. Fri-Sat, 8pm. Through Sat/27. Everyone’s favorite sci-fi blockbuster is writ small.

Wrapping Paper Caper The Marsh, 1062 Valencia; www.themarsh.org. \$10-50. Sat-Sun and Mon/29, 3:30pm. Through Mon/29. Lunatique Fantastique present a mysterious holiday tale with live 3D animation.

» Mr. YooWho’s Holiday NOHspace, 2840 Mariposa; 621-7978, www.theatreofyugen.org. \$10-15. Fri-Sat, 7pm; Sun, 2pm. Through Sun/28. Moshe Cohen is no stranger to traveling. As founder and ambassador with the US branch of Clowns Without Borders, he’s performed from Brazil to Baton Rouge as Mr. YooWho, a nebbishy clown in an ill-fitting suit who speaks not with words but actions — and the occasional textless mumble. In *Mr. YooWho’s Holiday* he embarks on a trip around the world with his reluctant suitcase, dropping in on Latin America, Japan, Antarctica, and Spain, all without leaving the intimate NOHspace. Like many clowns, Mr. YooWho simultaneously manages to elicit our sympathy and our schadenfreude with his bumbling antics and baggy clothes, but he does let his own physicality shine in moments such as when he juggles a row of seven Holstein-spotted blocks, or saves a crystal glass from smashing onto the stage after a long freefall. A practicing zen Buddhist, Cohen also makes use of several performance techniques from the East — specifically Tibetan-style throat-singing, and Japanese kyogen.

While there are no great surprises to be had in this solo clown’s repertoire, his affable stage presence, goofy grimaces, and skillful sleight of hand add up to an enjoyable hour’s worth of kid-friendly fare, blissfully free of all seasonal reference, though good holiday cheer pervades. (Gluckstern)

Zanna, Don’t! New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-40. Wed-Sat, 8pm; Sun, 2pm. Through Jan 18, 2009. In Heartsville High same-sex couples are the norm, and the school’s magical matchmaker is determined to make sure everyone in town is happily paired up.

BAY AREA

The Arabian Nights Berkeley Repertory Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$13.50-71. Tues and Thurs-Fri, 8pm; Wed, 7pm; Sat, 2 and 8pm; Sun, 2 and 7pm. (No performance Thurs/25; no matinee Jan 1; special 2pm performance and no evening performance Wed/24.) Through Jan 18, 2009. *The Arabian Nights* was first staged in the wake of the first Gulf War. It was the mainstream media’s narrative treatment of that conflict, especially its cheerful echoing of militaristic euphemisms steeped in callous brutality, that reportedly sparked director Mary Zimmerman’s idea to dip into the treasure trove of tales making up the legend of Scheherazade (Sofia Jean Gomez) and *One Thousand and One Nights*. Scheherazade, you’ll remember, forestalls her wedding night execution at the hands of her new husband, a serial wife murderer with trust issues named King Shahryar (Ryan Artzberger), by unfurling, Penelope-like, one tantalizing yarn after another. Her gripping storytelling ability is the king’s and our pleasure both, as Scheherazade is granted one extension after another. The immediate political urgency and topicality take a back seat — and no doubt for the better, theatrically speaking — to the dramatic and comic power of the stories themselves, augmented by a robust ensemble performance. (Avila)

DANCE

The Christmas Ballet Yerba Buena Center for the Arts, 701 Mission; (415) 495-2234, www.smuinballet.org. \$18-55. Fri/26–Sat/27, 8 p.m.; Wed/24, Fri/26–Sun/28, 2 p.m. Going to Smuin Ballet’s *The Christmas Ballet* feels like going to a big party. You’re glad to see some guests while others make you want to head for the door. It’s easy to see why this two-part concoction of 30 numbers, divided into *The Classical Christmas* and *The Cool Christmas*, has become a holiday staple. If the late Michael Smuin was anything, he was an entertainer. It’s what he loved and it’s what he was good at, even if some of us believe he could have been more. During its Dec. 4 performance at the Mountain View Center for the Performing Arts, the company, now under the direction of Celia Fushille, showed itself in good shape. The 14 disciplined but free-spirited dancers injected the requisite sentiment and sass into choreography by Smuin and new additions by Amy Seiwert, Viktor Kabaniev, and Val Caniparoli. At its most objectionable, the choreography dips deep into the sentimental and skims the surface of great classical music as if it were whipped cream. But Smuin also knew when to step back. You can’t compete with “Veni Emanuel,” or vocalists like Louis Armstrong and Bing Crosby. So he opted for simple strolling patterns, which became a theme weaving throughout the two hours. At its best *The Christmas Ballet* is unpretentious, musical, and witty. (Felciano)

Nutcracker War Memorial Opera House, 301 Van Ness; 865-2000, www.sfballet.org. Tues-Wed and Fri-Sun, 2 and 7pm; Wed/24, 11am and 4pm. Through Sun/28. San Francisco Ballet’s praised production includes choreography by Helgi Tomasson, scenic design by Michael Yeargan, and costume design by Martin Pakledinaz.

PERFORMANCE

Absolute Magic SF Playhouse 2, 533 Sutter, second flr; 902-7260. Fri/26-Jan 3, 8pm. Big Al Catraz hosts the finest magicians in the Bay Area.

Dirty Little Secret Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempire-plushroom.com. \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring ’20s revue.

Ennio Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$20-\$55. Wed/24, 2pm; Fri/26 and Tues/30, 8pm; Sat/27-Sun/28, 2 and 7pm; Dec 31, 6 and 9pm. Speed-changing through 50 life-size costumes, international origami sensation Ennio Marchetto returns with a new holiday show.

Fiesta Flamenca Bollywood Café, 3372 19th St; 970-0362. \$10. Every second Wed, 8pm. Cuadro Flamenco Aljibe is featured. Ongoing.

The Jesus Roast Stage Werx, 533 Sutter; 646-0776, www.comedyonthesquare.com. \$25. Fri/26-Sat/27, 8 and 10pm; Sun/28, 8pm. Will Franken, Kurt Weitzmann, Howard Stone, and others send up the savior.

Kung Pao Kosher Comedy New Asia Restaurant, 772 Pacific; (925) 275-9005, www.koshercomedy.com. \$42-62. Wed/24-Sat/27, 6pm dinner, 7pm show. David Brenner headlines in his first SF performance in more than 15 years. Page Hurwitz, Dan Naturman, and Lisa Geduldig also appear.

The Organic Word Mission Pie Cafe, 2901 Mission; 282-4743. Every third Wed, 5pm. SF students and teachers present original writing. Ongoing.

Oy Vey in the Manger Herbst Theatre, 401 Van Ness; 392-4400, www.cityboxoffice.com. Sat/27, 8pm. The Kinsey Sticks nail the holiday season.

Steve Snelling Sheba Lounge, 1419 Fillmore; www.shebalounge.com. Free. Tues, 7pm. Through Dec. The piano player and vocalist performs with comedian-vocalist Jon Sugar.

Teatro ZinZanni Pier 29, Embarcadero at Battery; 438-2668, www.zinzanni.org. \$116-140. Wed-Sat, 6pm; Sun, 5pm. Ongoing. The circus and cabaret troupe performs under the big top in a dinner-theater setting. Sat, 11:30pm: late-night burlesque and music series Cabaret Lunatique.

BAY AREA

Chopshticks: A Tradition of Comedy and Chinese Food Ming’s Restaurant, 1700 Embarcadero, Palo Alto; www.mings.com, www.paloaltojcc.org/chopshticks. \$70. Wed/24, 7pm; Thurs/25, 6pm. Gary Gulman of *Last Comic Standing* renown performs live in a Chinese restaurant.

Will Durst and Company Bankhead Theatre, 2400 First St, Livermore; (925) 373-6800, www.willdurst.com. \$12-75. Fri/26, 7pm. (Also Sat/27, 8pm, \$17, at Hofmann Theatre, Dead Leshner Regional Center for the Arts, 1601 Civic, Walnut Creek; 925-943-7469. Sun/28, 7pm, \$15-20, at Julia Morgan Center for the Arts, 2640 College, Berk; www.brownpapertickets.com. Mon/29, 8pm, at Hopmonk Tavern, 230 Petaluma, Sebastopol; www.hopmonk.com. Tues/30, 8pm, \$23-25, at Little Fox, 2215 Broadway, Redwood City, 650-369-4119.) “Big Fat Year End Kiss Off Comedy Show XVI” tours the Bay and includes Johnny Steele, Jim Short, and more.

COMEDY

Bayfront Theater Fort Mason Center, bldg B, Marina at Laguna; 474-8935, www.improv.org. Fri-Sat, 8pm; Bay Area Theatresports, \$12-20. Ongoing. Sun, 7pm: Student improv, \$5-8. Ongoing.

Club Deluxe 1511 Haight; 552-6949. Mon, 9pm: “Comedy Deluxe,” with rotating hosts Sam Arno and Leah Eva, free. Ongoing.

Cobb’s Comedy Club 915 Columbus; 928-4320. Fri/26-Sat/27, 8 and 10:15pm; Sun/28-Tues/30, 7pm; Dec 31, 7 and 9:30pm: Patton Oswalt with Dana Gould and NYE guest Hal Sparks, \$27.50-\$50.50.

Delirium 3139 16th St, 552-5525. Wed, 6:30pm: “Your Name Here Comedy Show” open mic, free. Ongoing.

Grant and Green Saloon 1371 Grant; 693-9565, benfeldmancomedy.com. Free. Mon, 7:30pm: Ben Feldman hosts “The Joke Show,” a showcase of local talent, free. Ongoing. Every second Thurs, 9pm: “Laugh Orgy,” which highlights Bay Area comics and a local band.

Harvey’s 500 Castro; 846-7290, harveysfunny-tuesdays@yahoo.com. Tues, 9pm. Nick Leonard and Ronn Vigh host a gay comedy night, Harvey’s Funny Tuesdays, free. Ongoing. Tues/30: Lynn Ruth Miller’s Christmas Special.

On the Corner 359 Divisadero; 522-1101, www.joegleckler.com. Thurs, 7:30pm: Joe Gleckler hosts this showcase, \$5 suggested donation. Ongoing.

Our Little Theater 287 Ellis; 928-4060. Wed, 8pm; Fri-Sat, 8pm: “Bay Area Comedy Showcase,” hosted by Sia Amma, \$10-15. Ongoing.

Punch Line 444 Battery; 397-7573. Fri/26-Tues/20, 8pm, and Dec 31, 8 and 10:30pm: Bobby Slayton with Robert Duchaine and Matt Morales, \$22.50-\$75

Purple Onion 140 Columbus; 863-1076, www.purpleonioncomedy.com. Wed, 9pm: “Justin McClure and Friends.” Ongoing.

Rickshaw Stop 155 Fell; 831-2011, www.rickshawstop.com. Sat/27, 9pm: Barry Sobel with Mary Van Note and the Geoffro Cause.

Usual Suspects Cafe 450 Broadway; 434-4444. Thurs-Sat, 7pm: Up and Coming, an open mic hosted by Bob Bosco, free. Ongoing. **SFBG**



“GGNRA Endangered Species Big Year Sea Watch for Endangered Sea Creatures”

PREVIEW The winter season is officially here. I'm always looking for excuses to stay adjacent to my space heater, but this one might be too good: like a WoW gamer, I've now spent more than 24 hours watching sea otter videos on YouTube. The most relevant “sea otter” match is the one of sea otters holding hands — I have no doubt ya'll have seen it on someone you're stalking's Facebook wall, posted by their significant other. It comes equipped with *oohs* and *aahs* from those behind the camera (someone actually compliments this aspect in YouTube's comments section). As the camera zooms in on their little paws I find myself repulsed — only because I'm desperately jealous. I wish my life was that simple: lying on my back while my hairy lover and I hold hands and float on the ocean's surface.

Sea otters have more hairs-per-inch than any other mammal, so they definitely have better insulation than my bedroom. They're also smart: they use rocks to dislodge sea urchins and open shells. Additionally, they spend much of their time grooming. They're cute, smart, and consistently take showers. Now maybe you understand why I'm jealous. If I could find a lover who possesses even two of those attributes, I'd be happy.

Recently I've been thinking that instead of watching sea otters on YouTube, it might be better to see them in real life. They're in danger of extinction, so maybe it's wrong to merely eye their onscreen antics with jealousy. Coincidentally, some other people have had similar thoughts and organized a sea watch for endangered creatures, which means that if you join in, you'll also be on the lookout for humpback whales, marbled murrelet, and stellar sea lion. **(Michelle Broder Van Dyke)**

GGNRA ENDANGERED SPECIES SEA WATCH FOR ENDANGERED SEA CREATURES

Sun/28, 8–10 a.m., free. Meet at Louis' Restaurant, 902 Point Lobos Ave., SF. (e-mail mbzlat@yahoo.com for reservations) (415) 561-4700, www.ggnrabiyear.org.

Events listings are compiled by Johnny Ray Huston. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 24

Heeb Magazine X-mas Party MakeOut Room, 3225 22nd St; 647-2888. 10pm, \$10. All come all ye lonely Jews, and party to live music by New Villager -- with karaoke as a nightcap.

Latke Ball Ruby Skye, 420 Mason; www.TheAList.org. 9pm-2am, \$30-65. The twelfth annual party for young Jewish adults, to raise funds for Camp Tawonga and the Young Adults Division.

THURSDAY 25

Chicken John's Stupid Christmas Show 3539 Army; www.chickenjohn.com. 9pm, \$10. Chicken John's 22nd annual Christmas event, with at least one Slinky gift. God bless us all.

FRIDAY 26

Hamira Mushaira Literary Event Galleria Park Hotel, 191 Sutter. 242-4058. 8-10:30pm, free. The evening program of the South Asian Literary Association Conference — this year's theme is “Gender and Sexuality.”

“Suite Jesus” 111 Minna Gallery, 111 Minna;

974-1719. 9pm-2am, \$5-10. ArtNowSF hosts a holiday party, with live music from Hot Tub, and a handful of DJ sets.

SATURDAY 27

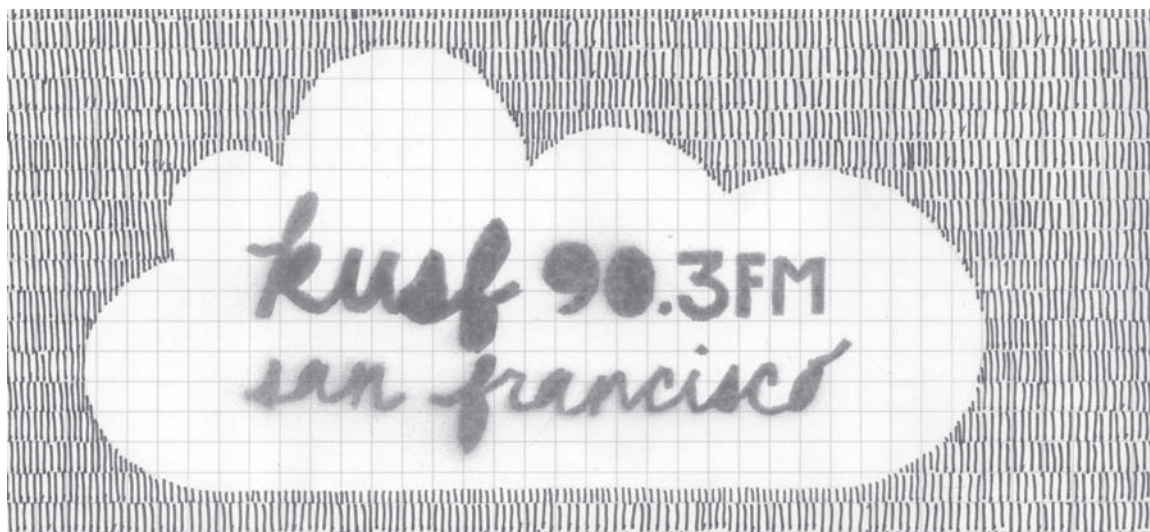
Chanukah Party Noe Valley Ministry, 1021 Sanchez; www.tikkun.org. 6pm, \$15. Candle lighting with Rabbi Michael Lerner and music by Achi Ben Shalom.

SUNDAY 28

Public Menorah Lighting Golden Gate Park Music Concourse; www.RTChabad.org. 3-5:30pm, free. The Richmond Torah Center of Chabad conducts a celebration with live music, a children's “moon bounce,” and more.

BAY AREA

American Book Awards Anna's Jazz Island, 2120 Allston Way, Berk; (510) 681-5652. 6-6:30pm, free. The Before Columbus Foundation announces the winners of the 28th annual event, hosted by Al Young, with readings and book signings. “What Would a Steady State Economics Look Like?” Humanist Hall, 390 27th St, Oak; www.HumanistHall.org. 11am, free. Sterling Bunnell explores alternatives to “free market” capitalism in this talk. **SFBG**



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Berkeley Rep

Sonic Reducer's Top 10 Readers Survey



What is this crazy little thing called canon creation in 08, and what are the new classics and essential listens? SF vs. NYC, drone, pop, the state of hip-hop in the Bay and away - all are up for grabs in 2008 as our writers chime in with their musical must-hears.

Make a list and check it twice:
do you have a top 10?

Send it to Kimberly Chun at kimberly@sfbg.com by Dec. 26 - we'll run the most intriguing lists in an upcoming issue of the Guardian.

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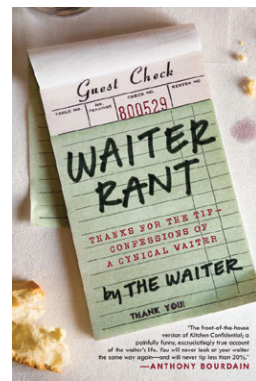
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DEC 31 5. New Years Eve Bash, Palo Alto
SINGLES PARTIES IN 2009
JAN 2 Dance on the Bay, Burlingame
JAN 3 Waterfront Lock & Key Dance, San Francisco
JAN 10 Santa Cruz Singles Convention
JAN 11 Wine Tasting Party at Spanish Mansion, Gilroy
JAN 13 New Years Resolutions Mixer, Sausalito
JAN 17 Golden Gate Yacht Club Party, San Francisco

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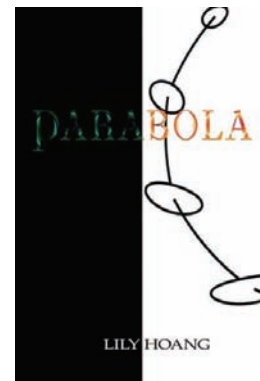
By Steve Dublanica
Ecco
320 pages
\$24.97

Lately publishers seem to be following two rough guidelines: first, anyone can write a memoir; second, if it's a blog, it might as well also be a book.

Waiter Rant, based on (you guessed it) a blog of the same name, does plenty to refute both unspoken rules. Author Steve Dublanica may have some pithy anecdotes, but he fails to compile them in any cohesive or thoughtful way. At best, his book is a series of blog posts stretched out to chapter length. At worst, it's plain dull. The cover blurb from *Kitchen Confidential* icon Anthony Bourdain is meant to suggest that *Waiter Rant* will give readers a behind-the-scenes look at waiting tables. And it does, to a point. It also, most unfortunately, affords Dublanica ample opportunity to wax philosophical on just about everything, including why waiters take drugs (they're stressed) and why people don't tip enough (they're cheap).

Not to mention that the author spends far too much time worrying about whether or not he'll finally publish his book — spoiler alert: he does — and become more than just a waiter. There's something inherently bothersome about his attitude. If his success story is meant to inspire those who are still "just" waiters, why is he so down on their chosen profession? Inevitably, *Waiter Rant* is more self-serving than insightful. I'm sure it's comforting to all the under-the-radar bloggers out there that someday they, too, might get a book deal. Let's hope that if and when that happens, they remember there's a difference between having a story and telling it well.

(Louis Peitzman)



PARABOLA

By Lily Hoang
Chiasmus
336 pages
\$14.95

Lily Hoang's *Parabola* is the kind of text that solicits a rereading, but you aren't dutifully bound to return to its beginning. Instead, you can rewind to the middle and branch out both forward and backward, deciphering chapters that match up along the Y-axis of the titular structure.

This novel — or un-novel, since it's the winner of Chiasmus Press' Un-Doing the Novel Contest — stops at disparate intersections to tell its stories. Hoang has created an experimental work that communicates with the reader through fragmentary exchange. Whereas some postmodern narratives feel stale due to their headiness, *Parabola* manages to include heart and humor within an innovative, interactive storytelling style. It chronicles the inner life of a first-generation American daughter of Vietnamese immigrants. The resulting so-called coming-of-age story explores the gap between expectations vs. reality, incorporating numerology, myth, astronomy, and other mystical wonders in the process.

Reminiscent of Nabokov's *Pale Fire*, *Parabola* features similarly beautiful and elaborate word games, such as an entire paragraph alliterated with the letter *B* that corresponds to quadratic form. Hoang's novel has a similarly dizzying effect, frequently compelling you to flip from one chapter to a parallel one 100 pages prior. But it stands alone, challenging categorization by presenting holes filled with words (surrounded by black matter) and playful collaborative components like personality tests and even a Word Find. (Michelle Broder Van Dyke)

food + drink

- (1) Dungeness crab and red pepper omelets
- (2) Amy & Brian Naturals young coconut juice
- (3) Anchor Christmas, Toronado
- (4) Huevos rancheros, Pastores
- (5) Gingerbread whorehouse at XXXmas party



A little house of Hunan

By Paul Reidinger
 > paulr@sfbg.com

In ages past, I belonged to a small literary society — a sect, if you like. Let us call this society the Out of Print Society. (It actually bore another name, which decency forbids me from proclaiming in print.) The members of our little group met weekly at a Chinese restaurant to trade gossip and pour out the frustrations that have a way of accumulating in literary life; although we did not drink beer from tankards or pound those tankards on the tabletop as a way of demanding refills, we did like kung pao chicken and Hunan fish, and we drank lots of green tea, poured from a pretty pot into dainty little cups.

The restaurant that served as our meetinghouse was Alice's, corner of Sanchez and 29th streets. The food was cheap and good, and the location was both out of the way and central, perfect for our fugitive natures. At this time, in the second half of the mid-1990s, the Chinese-restaurant picture — indeed the entire restaurant picture — in upper (or is that outer?) Noe Valley was ... *sleepy*. The whole neighborhood was sleepy, and Alice's was the jewel in the crown atop this nodding head.

Although the Out of Print

Society is no more — has gone out of print, we might say — Alice's is still there. But these days it's facing competition as the dominant local purveyor of fine, inexpensive, and spicy Chinese food, for just a block away, over on Church Street, an outpost of Henry's Hunan Restaurant has opened, in the space that belonged most recently to Pescheria and, an iteration or two before that, the estimable but short-lived Café J.

It is one of my beloved maxims that oft-flipped restaurant locations sooner or later become sushi joints, but now there will have to be a new, or another, maxim in light of the spectacle of a Hunan enterprise moving in to cast a calm upon troubled restaurant waters. The look of the space doesn't seem to have changed much since Café J days; the footprint of the dining room is the same, with the tables laid out in a kind of backward J around a long bar. The chairs, in brushed steel or nickel, are very urban modern, as are the red-shaded halogen lights suspended from the ceiling. In a bow to Noe Valley's famed sunshine (which real estate people have a way of perceiving more keenly than the rest of us), a few tables and chairs sit outside, nestled against the building's façade.

So Henry's Hunan doesn't look like a typical Chinese restaurant.

This appears to be a trend, and is a welcome one. The food, meanwhile, is outstanding and moderately priced. As at Brandy Ho's over in the Castro District, the menu includes a selection of Hunan-style smoked meats. The usual suspects of Chinese restaurants are also well-represented, from wonton soup to Mongolian chicken. But Henry's also offers some dishes I've never seen before.

One of the most memorable of these is Diana's special meat pie (\$6.95), a stack of scallion cakes buffered by tasty minced meat (pork, I suspect) and plenty of shredded iceberg lettuce. The cakes take on an almost pastry-like flakiness from deep-frying, and the dish as a whole is like a cross between a club sandwich and a tostada: a layered golden disk cut into quarters you can eat with a knife and fork or with your hands, sandwich-style. (Here, incidentally, we have the heretofore unheard-of reality of a Chinese dish even an expert couldn't eat with chopsticks.)

Henry's chopsticks are the plastic kind, incidentally, which limits their utility. Dumplings (\$5.50), a.k.a. potstickers, aren't chopstick-friendly in any case, so it was a relief to find them served in a shallow bowl, from which they could be fork-speared without slipping

around too much. And chopsticks are blissfully irrelevant in matters of soup, such as mo soi soup (\$6), a sizable bowl of steaming chicken stock thickly invested with chunks of chicken, tofu, and egg and shreds of baby-spinach leaves. This is a lovely, satisfying soup, especially in cold weather, but you should make sure you have it before the spicy stuff starts coming, or it could seem lost and pale.

And the spicy stuff is spicy, although the heat is well-controlled, like a 104 mph fastball that shaves the outside corner at the knees. Henry's special seafood dish (\$10.50), a mélange of scallops, shrimp, and chunked chicken breast tossed with carrot coins and tabs of water chestnut, takes its charge from red chili garlic paste, whose distinctive flavor tends to be a little dominant. If you like that flavor, you'll like it here.

More subtle is spicy curry show main (\$7.50), which can be had with chicken, pork, beef, or vegetables. I am wary of curry dishes in Chinese restaurants; too often they taste of canned curry powder, which too often tastes mostly of can — a metallic harshness that overwhelms neighboring flavors, as a huge ugly building can cut off the sun to buildings around it. But Henry's curry

seasoning, though almost certainly a powder (to judge by the yellow tint it imparts to the noodles: a sign of turmeric), has an attractively rounded flavor that accepts the presence of other ingredients (meat, slivered scallions, julienne red bell pepper) and doesn't stomp on them.

The dish (like Henry's seafood special) is marked on the menu with a chili pepper — a sign of either welcome or warning, depending on your views about heat — but the kitchen will dial down the chili charge on request. Your server will ask you how hot you like it, along a range from mild to tankard-banging. **SFBG**

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Mother trumppers

By L.E. Leone

le.chicken.farmer@gmail.com

CHEAP EATS We had a slab of smoked salmon from Grocery Outlet, Ritz crackers, and a bottle of Crystal hot sauce. These things were on the coffee table. The Mrs.



was in the bedroom, cracking up over something funny on television. She has a beautiful, booming laugh and a bad right shoulder. There's a TV in the living room, too, but her Mr. and me were swapping crazy mom stories on the couch, and she likes to give us space when that happens.

"My mom believes in angels and space aliens," the Mountain said.

"My mom thinks people can live for 500 years," I said.

"My mom started a cult," the Mountain said.

"My mom's been to jail," I said.

It wasn't a competition. Now that I'm writing it down, though, I see we sound like school kids, instead of 40- and 50-something kooks-in-our-own-right. But it wasn't a competition.

"My mom has visions, and students, and hears voices," the Mountain said. "An angel told her to move to Scandinavia."

"My mom calls late-night talk shows and the White House, and sends love letters to Garrison Keillor," I said. "She lives in Snow Belt, Ohio, without running water or electricity. Her phone's tapped."

The Mountain pulled off a big chunk of fish with his fingers and hot sauced it and it wasn't a competition but here's where, if it *was* a competition, he played his trump card: "My mom has a beard," he said.

"My mom shits in a bucket," I said, playing mine.

And we sat there and shook our heads, chewing on smoked salmon with Crystal and Ritz.

"Do you want anything to drink?" the Mountain said.

I was already drinking a big glass of tomato juice with hot sauce in it, and as the glass got emptier and emptier, I kept pouring more and more hot sauce in so that now it was basically hot sauce, with a dash of tomato juice.

The Mountain was sipping red wine out of a beaker. I finished my juice and said I'd try some, and as he poured it he said it was leftover from Thanksgiving.

Oxidation builds character, but I realized, upon first sip, he meant Thanksgiving '07.

"I ought to sue my mom," he said.

"I used to fantasize about killing mine," I said, swirling my swill.

"Here," he said. "Let me find a picture." And while he was rooting through his closet, I visited the kitchen sink and brought a bag of potato chips back to the coffee table. I noticed that our bottle of Crystal, which we'd just started, was already half empty.

Oh, and it's great on potato chips too.

Funny, my case of fucking Floyd's and fucking Fred's hasn't even fucking arrived yet, and already I have a new favorite hot sauce! Crystal is just cayenne peppers, vinegar, and salt. Floyd & Fred's is lime juice, habaneros, salt, and xanthan gum. They both taste great, and are addictive, so now I'm going to have to start carrying two bottles of hot sauce in my purse, and pretty soon I'll have a bad shoulder too, just like my mountainous seester.

But what's nice about my new favorite hot sauce, compared to my old one, is that Crystal doesn't break their bottle on a rock and then jam it shard-side first up your ass. My meaning here is figurative, and financial. See, Crystal is 79 cents for a 6 oz. bottle, compared to \$5 for a 5 oz. bottle of F-ing F & F's. You can get a case of 24 6-oz. bottles of Crystal for \$18.93. Fuck and Fuck's 12-pack of 5-oz. bottles? Fifty bucks. Um, that's more than twice the price for less than half the goods. And, best of all, you don't have to go to Whole Paycheck to get a bottle.

Now that that's settled, I wish I could print a picture here of Mama Mountain, because she's round, as advertised, and bearded and beautiful, in addition to insane. I'd sue her too, if I was her kid. My new favorite restaurant is Talavera Taqueria in Berkeley. Two great green salsas, a tomatillo-based and an avocado-based. And the chips are good and fresh. It's a nice place to sit and eat an al pastor burrito, or probably any other kind as well. **SFBG**

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stage

Abes off Broadway: Resistance was futile in '08 when it came to *Abraham Lincoln's Big Gay Dance Party*, left, and *Curse of the Starving Class*, right image, Pamela Reed, from left, and Nicole Lowrance.

ABRAHAM LINCOLN'S BIG GAY DANCE PARTY PHOTO BY ZABRINA TIPTON;
CURSE OF THE STARVING CLASS PHOTO BY KEVIN BERNE



Lincoln flogs

Beowulf, phantoms, and swearing Scots mark the year in theater

By Robert Avila

> a&eletters@sfbg.com

Barack Obama wasn't the only lanky senator from Illinois to have a triumph on the stage, political or otherwise, this year. Abraham Lincoln took a couple of bows himself. Of course, many have noted the weighty coincidence of the country's first African American president following Lincoln's senatorial trail to the White House. But who could match Thick Description's revival of Suzan-Lori Parks' *The America Play* — focusing on an African American protagonist whose calling involves dressing up in Lincoln drag — for political prescience? Special mention goes to playwright Aaron Loeb, who at SF Playhouse last week unveiled a bawdy frolic he calls *Abraham Lincoln's Big Gay Dance Party*. This Lincoln thing just gets weirder.

I guess it would be pretty easy to call 2008 a year of triumphs and defeats, whether you were a politician, a voter, a banker, a shaken-down taxpayer, an Olympian, an artist, or just a serial theatergoer. So it was a year of triumphs and defeats. God, I feel cheap. Still, most of one's life is lived straddling a slippery seesaw of success and failure. And no doubt 2009 will confirm as much. The following list accentuates the positive, the more victorious moments in the sweep of theatrical offerings this year, and eliminates the negative, minus an

equivocating remark or two. Until this year is over, I'm not messing with Mr. In-between.

- *The Andersen Project* at Zellerbach Playhouse.
- *The Ballad of Edgar Cayce (A Bluegrass Operetta)* by Construction Crew Theater at Traveling Jewish Theater.
- *Beowulf: A Thousand Years of Baggage* at Ashby Stage
Shotgun Players shrewdly gave a material foot-up to brilliant but low-budget Banana Bag and Bodice, leading to the New York City company's most wildly enjoyable show to date. What would they do with some real cash? For a hint, catch the show's one-night-only remounting at Berkeley Rep's Roda Stage on Jan. 8, 2009.
- *Billy Connelly Live!* at Post Street Theater

The secret of success in theater remains elusive, but clearly one cheerfully roguish, foul-mouthed Scot is sometimes all it takes. (Check that — I'd also had a couple of pints.)

- *Blade to the Heat* at Thick House
Thick Description was doing more than just resting on its laurels when it devoted its anniversary season to remounting past successes, often with the original principals.
- *Survivors*: In the arts — and in this economy — staying power itself counts as a triumph. Three milestone anniversaries this year: Thick Description at 20 years; the Exit Theatre, 25 years; and Traveling

Jewish Theater, 30 years.

- *Bone to Pick* at Exit on Taylor
The Cutting Ball Theater and Magic Theater/Z Space New Works Initiative commissioned this fresh surprise, a clever and powerful reworking of the Ariadne myth by local playwright Eugenie Chan — a standout in Cutting Ball's program of short avant-garde works.
- *Bug* at SF Playhouse
A great ensemble made the most of this weird and gritty tale by Tracy Letts, who won the Pulitzer this year for his latest, *August: Osage County*, due for a Bay Area bow in 2009.
- *Curse of the Starving Class* at American Conservatory Theater
Director Peter DuBois' anniversary revival of Sam Shepard's play was fairly terrific throughout, and included two outstanding female turns: Pamela Reed (the play's original Emma), returning brilliantly three decades later to play the mother, Ella, and Nicole Lowrance, wonderfully filling Reed's old shoes as the unstoppable firecracker of a daughter.
- *Two by August Wilson: Fences* at Lorraine Hansberry and *Joe Turner's Come and Gone* at Berkeley Rep.
- *Two* Conor McFirst: Irish playwright Conor McPherson received a pair of strong local premieres this year, both showcasing exceptional performances. *The Seafarer* at Marin Theatre Company and *Shining City* at SF Playhouse. There were no slouches in Amy Glazer's production for SF Playhouse, but as the grief-haunted husband, Paul Whitworth's persuasive performance was more startling than any phantom.
- *Work Eats Home* by Sleepwalkers Theater at Phoenix Theater. **SFBG**

STEPS THAT IMPRESSED: CASTING AN EYE BACK TO THE YEAR IN DANCE

Looking back over the past year always entails a look forward, and perhaps the best part of 2008 is that in 2009 there is at least the possibility of the arts becoming part of the national dialogue.

Two reasons warrant such optimism: during the Great Depression, people still wrote books, went to the theater and movies, and created canvases. Modern dance went through its most crucial development in that time.

Furthermore, President-elect Barack Obama actually has an arts agenda — the first president to have one in a long while. That alone is encouraging. As for 2008, out of dozens of experiences, some inevitably have imprinted themselves more than others.

- If I had to choose the single most important event of the year, it would have to be the Merce Cunningham Dance Company's two-week residency at Cal Performances, culminating with *Craneway Event* at a former Ford auto plant in Richmond. It was a quiet, luminous, and utterly unforgettable Sunday afternoon of being in the presence of genius.

• San Francisco Ballet's commissioning of 10 works by 10 choreographers in honor of its 75th anniversary could have been more adventure-some. Still, it signaled a commitment to the future. Margaret Jenkins' and Julia Adam's pieces were not critically acclaimed, but both choreographers dared to go outside the conventionally balletic.

- Ballet San Jose impressed with first-rate programming. *Just Balanchine*, *Swan Lake*, *The Firebird*, and *The Toreador* highlighted just how fine a group of dancers they are — with an excellent repertoire the South Bay can call its own.

• Shelley Senter set Trisha Brown's 1979 hauntingly beautiful *Glacial Decoy* before the professionals and graduate students of Mills College dance department, titling it *Glacial Decoy Redux*. Adapted for a smaller stage, the 30-year-old piece looked as pristine and daring as ever.

• Joe Goode Performance Group made *Wonderboy* after a sabbatical spent recharging batteries with travel. With its touching tenderness and poignant exploration of loneliness and community, *Wonderboy* was vintage Goode, though in its use of the material — dance in particular, but also text, music, and puppetry — it was as fresh and imaginative as anything he has created.

- Former Joe Goode dancer, Miguel Gutierrez and the Powerful People's edgy and audience-challenging *Retrospective Exhibitionist* asked the year's most intellectually

trenchant questions about the nature of performance, perception, and theatrical manipulation.

• Hip-hop artist Marc Bamuthi Joseph's *the break/s: a mixtape for stage* proved to be another of his meditations on what it means to be an African American, a man, a father, and a human being. Using a travel diary approach, he integrated language, music, and movement into a self-effacing monologue that was as freewheeling yet formally cogent.



Give him a break: Marc Bamuthi Joseph cogently fused language, music, and movement.

• Certainly the most intriguing, but least promising, collaboration happened between Janice Garrett and Dancers and the Del Sol String Quartet. The idea was to have dancers and musicians physically interact with each other. The result was the sparkling *StringWreck*, a spirited entertainment with musical as well as choreographic substance.

• Jess Curtis/Gravity's imagistic *Symmetry Study #7* for Curtis and Maria Francesca Scaroni paired the two nude dancers in a structured contact improvisation in which their interlocking bodies became a piece of sculpture trying to find its form. They used the body at its most basic: weight, mass, and skeletal structure.

• The San Francisco International Arts Festival brought the year's best surprise: Berkeley's Art Street Theater's US premiere of *Yes, Yes to Moscow*, a wistful and beautifully imaginative dance theater work that picked up where Chekhov's *Three Sisters* left off. If you have ever wondered what would have happened if Olga, Masha, and Irina had made it Moscow, go and see *Yes* — if it ever returns. **(Rita Felciano)**

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Valkyrie

» **REVIEW** In a world gone mad ... only one man can save Nazi Germany from itself: Captain Eyepatch! Jaw perpetually clenched and speech sotto voce to underline he’s being, y’know, *intense*, Tom Cruise plays Col. Claus von Stauffenberg, who returned home after being wounded by Allied fire in Tunisia to a Germany he felt had already lost the war. He and high-ranking others disillusioned by Nazism and Hitler’s losing strategies hatched a plan to assassinate Der Führer in 1944, hoping to end World War II early and spare the country complete devastation. Director Bryan Singer drums up some tension around the actual attempt (via explosive). But that’s 15 minutes at most in the middle of a movie you realize just moments in was probably doomed to be a flat, pompous bore even before shooting started. The main reason is that it is yoked to Cruise’s star baggage, which drains von Stauffenberg of any complexity — he’s presented as righteously anti-Nazi from the start, despite having served the regime for years. Instead, we get a heroic stick figure that elicits the actor’s stiffest “What the hell am I doing here?” performance since 1999’s *Eyes Wide Shut*. He’s a big blank spot at the center of a film that has enough problems already, his regular all-American voice clashing against the otherwise mostly-Brit support cast (Kenneth Branagh, Bill Nighy, Tom Wilkinson, Terence Stamp, and Eddie Izzard) — for a while it seems like Hitler (David Bamber) is the only German in Germany with a German accent. But there’s a larger airlessness to this drama, which never quite escapes the D.O.A. tenor of old “Europudding” productions that mashed together multinational stars in expensive but plodding, unconvincing historical recaps. It manages to turn fascinating fact into a dullish, formulaic-feeling star vehicle. **(Dennis Harvey)**

VALKYRIE opens Thurs/25 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Amber Humphrey, Johnny Ray Huston, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Louis Peitzman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide.

OPENING

Bedtime Stories After *Click* (2006), *I Now Pronounce You Chuck and Larry* (2007), and *You Don’t Mess With the Zohan*, it’s hard to expect much from Adam Sandler. Call it a pleasant surprise, then, that he’s got genuine charm in *Bedtime Stories*. Sandler stars as Skeeter Bronson, a lowly hotel worker with aspirations of greatness. Enter his doe-eyed niece and nephew, who solicit Skeeter for a whole bunch of — you guessed it — bedtime stories. The catch: any additions the kids make end up coming true. But the real twist here is the clever execution, which manages to reconcile the stories’ fantastical elements with the suitably mundane real-life plot: a Western-style rescue of a damsel in distress becomes Skeeter splashing paparazzi to save hotel heiress Violet (Teresa Palmer). Add a great cast, including Keri Russell, Guy Pearce, and the inimitable Russell Brand, and you’re left with the kind of family film that parents don’t have to get dragged to. *Bedtime Stories* isn’t complete retribution for Sandler’s recent missteps, but it’s a delightful start. (1:35) *Grand Lake*, *Shattuck*. (Peitzman)

Ben X Diagnosed with Asperger’s syndrome yet plunked into a regular high school at his father’s insistence, severely withdrawn Ben (Greg Timmermans) gets high grades yet is treated as a “Frankenstein” by his unsympathetic classmates. He speaks to no one but his mother and little brother; the closest thing he’s got to a real friendship with “Scarlite,” a girl he’s never met who’s likewise obsessed with online sword-and-sorcery game *Overlord*. The latter provides Ben with a world in which he can imagine slaying his foes — particularly the school bullies who pull a particularly humiliating and public prank on him. Director Nic Balthazar, whose Belgian-Dutch first feature is an adaptation of his prior novel and subsequent stage play, slickly combines fantasy computer graphics with Ben’s real-life environs. If anything, it’s too slick for its own good, as despite all apparent communicative and other handicaps our hero finally pulls off a wish-fulfillment revenge that’s as strainedly contrived as it is crowd-pleasing. Inexplicably chosen to share last year’s Montreal World Film Festival top prize with Claude Miller’s much more substantial *A Secret*, *Ben X* is at heart a formulaic triumph-of-the-underdog tale with more stylistic bells and whistles than basic credibility. (1:33) *Lumiere*, *Shattuck*. (Harvey)

The Curious Case of Benjamin Button See “You Snooze, You Lose.” (2:47) *California*, *Grand Lake*, *Marina*, *Orinda*, *Sundance Kabuki*. **Marley and Me** In this adaptation of John Grogan’s autobiographical bestseller, reporter

turned columnist John (Owen Wilson) attempts to buy some biological-clock time by distracting his fellow-journalist wife, Jenny (Jennifer Aniston), from baby-making notions with a doe-eyed Labrador retriever puppy, the titular Marley. Given the carefree manner in which they proceed to raise him, sans training, from a slightly neurotic li'l fluffball to a 100-pound cyclone with an insatiable appetite for destruction, mayhem, and upholstery, one is fearful when they do eventually begin breeding their own kind. Cesar would not be impressed. He might, however, be bored. The film tracks John and Jenny’s lives during the years in which Marley is a family member (yes: bring a hankie), and plenty of dog owners will relate to how central a figure he becomes (one of the kids refers to him as a brother). But though they have their tense moments, these years are largely suffused with a kind of happy-family glow, which does indeed prove to be death to good storytelling. There are babies, there are professional successes, there’s a house in Boca Raton. And watching Marley destroy all the furniture in it is certainly a visceral experience, but it doesn’t provide quite enough drama to sustain a two-hour film, even one opening on happy-family-glow Christmas Day. Alan Arkin provides the film’s non-canine-physical-comedy-based humor as John’s editor, and Eric Dane provides a foil for John as a sort of high-powered-investigative-reporter version of McSteamy. (2:00) *Grand Lake*, *Oaks*, *Presidio*. (Rapoport)

Sparrow Johnnie To plays tribute to the French New Wave with this tale of Hong Kong pickpockets. (1:27) *Four Star*.

The Spirit What’s there to say about *The Spirit*, a thoroughly joyless and misguided adaptation of the classic comic series? It’s a struggle finding the words to articulate the film’s badness, precisely because it’s such a soulless waste. The highly stylized design suggests that writer-director (and comics legend) Frank Miller was going for art, but his efforts would have been better spent on making the movie, you know, entertaining. While there are moments of potential camp humor, they fall flat thanks to a wooden Gabriel Macht as the titular hero. And it doesn’t help that Miller’s notorious misogyny is on full display: women fall at the Spirit’s feet, no matter how often he treats them like crap. Hey, at least Scarlett Johansson gets her fierce on as Silken Floss, accomplice to Dr. Octopus (Samuel L. Jackson). But wait! In the comics the character was a nuclear physicist and surgeon. Here, she’s basically a secretary. (1:42) (Peitzman)

Valkyrie See pick box. (2:00) *Four Star*, *Presidio*, *Sundance Kabuki*.

» **The Wrestler** See “Gonna Fly Now?” (1:45)

ONGOING

Australia What has the *Wizard of Oz* (1939) done to deserve such treatment? OK, I get it — this ode to scrappy, sensuous, dusty, trusty comic book Oz-stralia was designed to ride on the merry many-hued coattails of the one classic musical filmmaker Baz Luhrmann doubtlessly wishes he made. Yet even as the proudly epic *Australia* harks back to *Wizard*, one squirms with nostalgia for the stream-lined pleasures of the L. Frank Baum inspiration. The gatekeepers of Hollywood’s golden age would never have allowed Luhrmann to become so self-indulgently entangled in his own yarn-spinning. There are authentically thrilling moments in this messy pileup of ideas, imagery, and characters — usually instances when Luhrmann’s ADD-wracked lens turns toward its half-Aborigine, half-white, half-pint-center, Nullah (Brandon Walters). *Lion King*-like magic happens when he stops a stampede of cattle in its tracks with his song, and during the continuing love story between the motherless boy and well-meaning fish-outta-water Lady Sarah Ashley (Nicole Kidman, the unexpected comic relief during the first part of the film) — infinitely more believable and chock full of the chemistry lacking betwixt Ashley and her cattle-driving Drover (Hugh Jackman). Despair sets in when this waaya-out-Western action adventure turns into a World War II survival-and-sacrifice flick, and the seemingly indomitable *Australia* both crashes and bores. (2:55) *Empire*, *Oaks*, *1000 Van Ness*, *SF Centre*. (Chun)

Bolt (1:36) *1000 Van Ness*, *SF Centre*. **Cadillac Records** (1:58) *1000 Van Ness*, *Opera Plaza*, *Shattuck*.

CONTINUES ON PAGE 56 »

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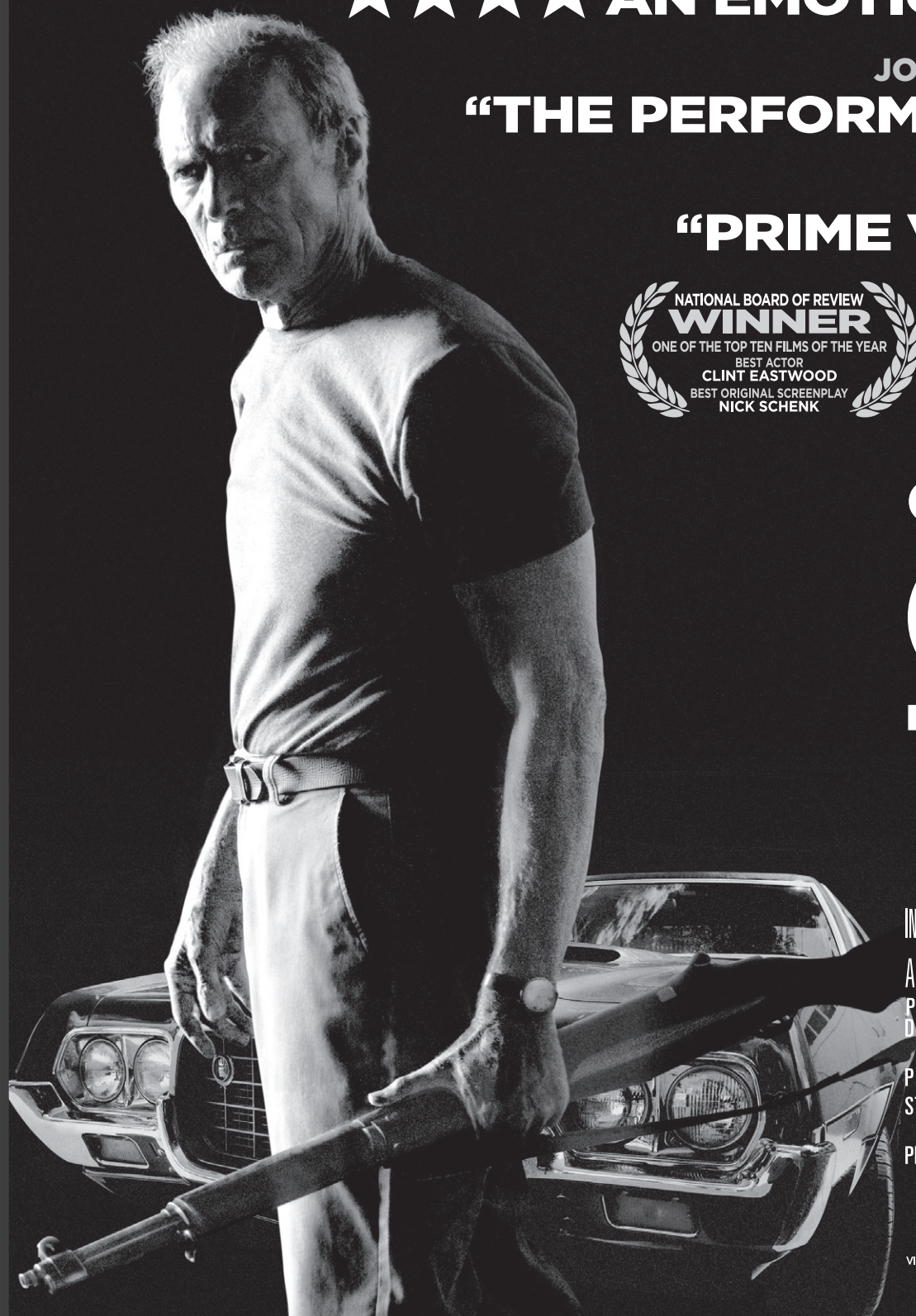
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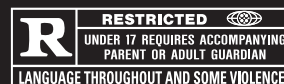
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» A Christmas Tale The posters for *Four Christmases* may dominate the subway tunnels, but Arnaud Desplechin's latest fable of deconstruction takes the cake as far as hectic homecoming stories are concerned. Even more than Desplechin's previous marathon, *Kings and Queens* (2004), *A Christmas Tale's* chamber drama is proudly convoluted. For starters: Junon (Catherine Deneuve, imperial as ever) and Abel's (Jean-Paul Roussillon) first son dies as a child, leaving their next child, Elizabeth, forever chased by the black dog. Her son, Paul (Emile Berling), is an Ian Curtis suicide waiting to happen; of his own adolescent melancholy, Uncle Ivan (Melvil Poupaud) tells Paul, "It was scary but beautiful." Ivan's wife Sylvia (Deneuve's daughter Chiara Mastroianni) seems a relatively untroubled onlooker to the dysfunctional Vuillard clan, or at least until she uncovers long dormant feelings from Ivan's cousin Simon (Laurent Capelluto). We haven't even gotten to Henri (Mathieu Amalric), the middle son whose reckless rage earned excommunication from the family until Mama Junon came to require his marrow for a chancy transfusion. Overstuffed? Absolutely, but this *Christmas Tale* is too fleet-footed and polyphonous to feel like an epic chore. Much like his characters, Desplechin's centrifugal approach to film narrative is casually cruel and remorselessly errant. You'll leave the theater with plenty of loose threads — enough to make a quilt. (2:32) *Opera Plaza, Smith Rafael.* (Goldberg)

» Ciao Malaysia-born director Yen Tan's drama, co-written with actor Alessandro Calza, is something of an anomaly in current U.S. gay cinema: ascetic, somber, gracefully understated, more Ozu than Oh Mary. The abrupt accidental death of his best friend — and true love, though Mark insisted they keep it platonic — leaves emotionally withdrawn investment banker Jeff (Adam Neal Smith) in charge of informing his friends and settling his affairs. He discovers Mark was having a cyber romance with Italian web designer Andrea (Calza), who was about to visit Dallas for a face-to-face meeting. Bearing the bad news,

an atypically impulsive Jeff invites Andrea to come anyway. The long weekend they spend together is suffused by mutual grief and, eventually, mutual desire, though Tan prefers stoking unspoken sexual tension over the predictable wish-fulfillment action one might expect. Subtle, satisfying and yes, sexy, *Ciao* is a storytelling miniature in minimalist style that nonetheless leaves a poignantly expansive aftertaste. (1:27) *Lumiere.* (Harvey)

The Day the Earth Stood Still (1:43) *1000 Van Ness.*

» Doubt At St. Nicholas' Cathedral and Catholic School in 1964 Yonkers, new presiding priest Father Flynn (Philip Seymour Hoffman) is friendly, generous, good-humored, attentive to the needs of parishioners and students alike. His opposite number is Sister Aloysius (Meryl Streep), who as principal keeps her fellow nuns on a tight leash and their young charges in a state of terror that she'll catch them in the slightest error. Naturally, the two authorities' clashing styles create a mutual animosity, one that fuels the sister's aggression when wide-eyed young teacher Sister James (Amy Adams) reports the faint possibility of impropriety between Flynn and Donald Miller (Joseph Foster II), who as the school's first, predictably isolated black student has attracted the priest's protective concern. The evidence is scant, but that won't stop the older nun, who is determined to believe the worst and bring her distastefully liberal, new-school opponent down. Writer-director John Patrick Shanley's adaptation of his Pulitzer-winning stage drama successfully opens up its tight theatrical origins, particularly in evoking the everyday behind-scenes idiosyncrasies of institutional life. Necessarily, its crux remains several lengthy dialogue confrontations, but the writing is so adept and the performances (also including Viola Davis' as the boy's mother) so involving there's no sense of stagy claustrophobia. Stepping into Cherry Jones' stage shoes, Streep creates a sly, sardonically funny gorgon, while Hoffman is superb as the caring cleric who nonetheless just might be guilty of something. (1:44) *California, Piedmont, Presidio, SF Centre, Sundance Kabuki.* (Harvey)

Four Christmases (1:22) *1000 Van Ness, Shattuck.*

» Frost/Nixon If the assassination of JFK was a defining, traumatic blow to American hopefulness, the Watergate scandal a decade later arguably created something worse: a deep collective cynicism that our politics could never escape corruption, or that the guilty would be truly punished even when caught red-handed. Richard Nixon resigned to avoid impeachment, and he avoided total humiliation. But didn't he owe us repentance? Adapted by Peter Morgan from his widely produced play, with the originating lead actors reprising their roles, *Frost/Nixon* dramatizes the moment when Tricky Dick did get called onto the public carpet to confess his sins. Which he did — well, sorta kinda. The disgraced prez (Frank Langella) is offered tempting scads of money to be interviewed on TV by an odd candidate for interrogator, the rather garish Brit chat show host David Frost (Michael Sheen). Nixon's people figure this presumably softball platform will provide opportunity to burnish his tarnished legacy as statesman; the team that cheerfully shallow Frost assembles to prep for this American broadcast "comeback" worry that he lacks the depth of knowledge, experience, or backbone to pin subject to mat. All suspense here hinges on whether Frost can give his armchair opponent "the trial he never had." He's seemingly outmatched: fallen yet not feeble, the ex-president proves a master of spin, evasion, and subterfuge. George Clooney was reportedly eager to direct *Frost/Nixon*; he might've made something slyer and subtler than Ron Howard, who sometimes underlines performance nuances as if wielding a bullhorn and flashing neon sign. But it's still the best movie Howard's done, a nimble opening-up of a talky stage entity that only slightly exaggerates the import of real-life events. (2:02) *Orinda.* (Harvey)

» Happy-Go-Lucky Laying on the misery is a surefire way to Oscar voters' hearts, but what about ebullience? Poppy (Sally Hawkins), cheery London-dwelling hero of Mike Leigh's *Happy-Go-Lucky*, grins even when her bike is stolen. The film's meandering slice-of-life story factors in driving lessons, dating, dancing, family and friend relations, and job challenges; along the way, Poppy's optimism gradually shifts from grating to genuine. And Hawkins'

sunny-side-up turn comes without benefit of a heavy plot — an acting triumph that jerks fewer tears but feels no less praiseworthy. (1:58) *Roxie, Shattuck.* (Eddy)

» I've Loved You So Long (1:57) *Clay, Shattuck, Smith Rafael.*

» Let the Right One In If you see but one preteen vampire romance this year, make it Tomas Alfredson's *Let the Right One In*. Rumor has it that Hollywood is looking to remake Alfredson's adaptation of a novel by John Ajvide Lindqvist, with *Cloverfield's* Matt Reeves in the director's seat. While Reeves might bring boffo box-office numbers, it's safe to assume that he'll either overlook or sledgehammer Alfredson's sleight-of-hand talent for finding the art in pop iconography and vice-versa — areas where Alfredson rivals Bong Joon-ho. He brings fiery Carl Theodor Dreyer undercurrents to a Spielberg revenge of the nerds scenario, mining the dark heart of childhood with the same revelatory and musical assuredness that fellow Swedish director Lukas Moodysson (1998's *Show Me Love*; 2002's *Lilya 4-ever*) exhibited before falling into a digital black hole. The story is simple: loner outcast Oskar (Kåre Hedebrant) falls for Eli (the superb Lina Leandersson), a pale girl with a big secret. The pleasure of *Let the Right One In* resides in its flair for surprise, from the uncanny performances of the lead actors to humorous surreal motifs such as an enormous white poodle lapping at a plastic jug of blood abandoned in a forest. In one standout set piece with direct connections to the film's title, Alfredson reverses the genuinely creepy window-tapping found in the original 1979 TV version of *Salem's Lot*. Throughout, he explores the subversive age-spanning love scenarios in Lindqvist's story with just the right amount of restraint, so that instead of provoking outrage, he unsettles assumptions. He's not bad at executing decapitation and immolation scenes, either. (1:54) *Lumiere.* (Huston)

Man on Wire *Opera Plaza.*

» Milk Seems like everyone in San Francisco is stoked to see Gus Van Sant's political biopic, with Sean Penn starring as the first openly gay man elected to public office in America. If you live here, it's impossible to separate yourself completely from the story

— even if you're too young to remember the history firsthand — since so much of it is already familiar. There's City Hall, Milk's "theater" and the site of his 1978 assassination, along with Mayor George Moscone, by fellow supe Dan White; the Castro District, meticulously made over to mimic Milk's 1970s; a dog-poop moment in Duboce Park; and references to everything from district elections to this very newspaper. Still, even out-of-towners, except bigoted ones, will be moved by *Milk*. Milk's experiences allow the film to take a personal look at the struggle for LGBT civil rights in America, with a particular focus on Anita Bryant's cross-country hate crusade. Scenes showing the triumphant defeat of Prop. 6 — a 1978 proposal to fire all gay teachers and those who supported them — are bittersweet in the wake of the passage of Prop. 8. At times, Van Sant's film feels eerily timely, down to the spontaneously assembled protests on Castro at Market, and its focus on a politico who believed in hope despite the odds. But *Milk* is more than its message — despite its many sober moments, it also manages to be an entertaining film. Thank Van Sant's steady direction, which (mostly) avoids melodrama and integrates archival footage with seamless ease, and a Penn performance that feels remarkably natural even though he clearly obsessed over perfecting Milk's voice and mannerisms. (2:05) *California, Castro, Embarcadero, Empire, 1000 Van Ness, Orinda, Piedmont, Sundance Kabuki.* (Eddy)

My Name is Bruce (1:26) *Lumiere.*

Nothing Like the Holidays Ah, 'tis the season. Hideous sweaters, awkward phone calls with distant relatives, making an ass of yourself at corporate parties, and, above all else, feel-good family Christmas films. From young director Alfredo De Villa comes this "la Raza does Xmas" film; the story centers around the Rodriguez household, nestled in Humbolt Park, a mostly Puerto Rican district of Chicago. Though the family is strewn about the world (from Iraq to Los Angeles), they share a strong bond, which is evident throughout the film. While the storyline is predictable, the marrow of the film exists in the complex, intriguing relationships among the family members, excellently portrayed by a fine ensemble cast. Don't expect a life changer, but it is the film's warmth and good humor makes it thoroughly entertaining. (1:39) *1000 Van Ness.* (Daniel N. Alvarez)

Quantum of Solace (1:46) *1000 Van Ness, Opera Plaza, SF Centre.*

» Rachel Getting Married (1:57) *Lumiere.*

» The Reader Falling ill from scarlet fever on a mid-1950s Berlin street, strapping 15-year-old schoolboy Michael Berg (David Kross) experiences kindness from passerby Hanna Schmitz (Kate Winslet) that he seeks to repay when he recovers some months later. The brusque, moody woman more than twice his age brushes him off, initially. But then they commence an affair in which she proves a very astute erotic tutor, though she resists the emotional connection he feels. A decade later, as a law student, he discovers Hanna's secret while spectating a Nazi war crimes trial. Decades later still, grown-up Michael (Ralph Fiennes) recollects these events as they've weighed on his subsequent life. David Hare's very sharp screenplay takes some liberties adapting Bernhard Schlink's novel. But in general, the screenplay and director Stephen Daldry (2002's *The Hours*, 2000's *Billy Elliot*) do an exemplary job translating a primarily interior-voice tome into cinematic terms. Like other recent successful films about emotional repression (2005's *Brokeback Mountain* and the forthcoming *Revolutionary Road*, for instance), *The Reader* is most moving precisely in its rigorous restraint, directorial and performance-wise. (2:05) *Albany, Embarcadero.* (Harvey)

» A Secret (1:50)

Four Star.

Seven Pounds Don't worry, I won't give away the shocking secrets of *Seven Pounds* — unless, of course, it's a spoiler to reveal that's there's not much to give away. The movie plods along with a forced sense of mystery, hitting twists and turns that have been telegraphed from the start. Will Smith stars as Ben Thomas, an IRS agent trying to escape his dark past. (Said past is explained pretty early on by way of flashbacks and newspaper clippings, but it's still supposed to be head-scratching, so try not to think too hard.) Before attempting to kill himself (not a spoiler — it happens in the first scene),

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- Balboa** 38th Ave/Balboa. 221-8184, www.bal-boamovies.com.
Bridge Geary/Blake. 267-4893, 777-FILM, #025.
Century Plaza Noor off El Camino, South SF. (650) 742-9200.
Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.
Clay Fillmore/Clay. 267-4893, 777-FILM, #096.
Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.
Empire West Portal/Vicente. 661-2539.
Four Star Clement/23rd Ave. 666-3488.
Kabuki Cinema Post/Fillmore. 929-4650.
Lumiere California/Polk. 267-4893, 777-FILM, #097.
Marina Theatre 2149 Chestnut. www.Intsf.com/marina_theatre
Metreon Fourth St/Mission. 1-800-FANDANGO, #705.
Metro Union/Webster. 931-1685.
1000 Van Ness 1000 Van Ness. 1-800-231-3307.
Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

- Presidio** 2340 Chestnut. 776-2388.
San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.
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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315707-00 The following person is doing business as **SMARTY JONES DESIGNS, 527** Page St., San Francisco, CA 94117. Laurel Jennifer Gaddie, 527 Page St., San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Laurel Gaddie. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on Nov 18, 2008. **Publication date(s): December 10, 17, 24, 31, 2008 L#431104.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315755-00 The following person is doing business as **THINKERS CAFE, 1631** 20th St., San Francisco, CA 94107. Eve Mak Ngov, 1631 20th St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/18/08. Signed Eve Ngov. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on November 19, 2008. **Publication date(s): December 3, 10, 17, 24, 2008; L#431002.**

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315978-00 The following person is doing business as **R&D EXPORT, 1413** Van Duke Ave., San Francisco, CA 94124. Adel M. Radwan, 1309 Eagle Dr., Windsor, CA 95492. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/1/08. Signed Adel Radwan. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on Dec 01, 2008. **Publication date(s): December 10, 17, 24, 31, 2008; L#431103.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315986-00 The following person is doing business as **THE ARIBA GROUP PTY LTD, 201** Harrison St., #823, San Francisco, CA 94105. Rafael Amador, 201 Harrison St., #823, San Francisco, CA 94105. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/1/08. Signed Rafael Amador. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on Dec 01, 2008. **Publication date(s): December 10, 17, 24, 31, 2008; L#431105.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0316258-00 The following person is doing business as **JOE'S BARBERSHOP, 2150** Market St., San Francisco, CA 94114. Joe Gallagher, 2150 Market St., San Francisco, CA 94114. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date March 3, 2004. Signed Joseph Gallagher. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on December 15, 2008. **Publication date(s): December 17, 24, 31, 2008, January 7, 2009 L#431202.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **October 28, 2008.** To Whom It May Concern: The name of the applicant is: **NOPALITO LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 306 Broderick St., San Francisco, CA 94117-2275. Type of License Applied for: **41-ON-SALE BEER AND WINE - EATING PLACE.** **Publication date(s): December 10, 17, 24, 2008 L#431102.**

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NOTICE OF BULK TRANSFER. Secs. 6101-6107 U.C.C. Notice is hereby given to creditors of **Chao Li Tan;** Transferor(s) whose business address is 211 Kearney St., San Francisco, County of San Francisco, State of California, that a bulk sale is about to be made to **Gimen Fung Hung Lau,** Transferee(s) whose residence is 211 Kearney St., San Francisco, County of San Francisco, State of California. Said property is described in general as: All stock in trade, fixtures, equipment and good will of that Restaurant business known as **CHINA FUN EXPRESS** and located at 211 Kearney St., San Francisco, County of San Francisco, State of California. Present all claims at the address shown below not later than December 22, 2008. The bulk transfer will be consummated on or after the 22nd day of December, 2008 at Tsao-Wu, Chow, & Yee, LLP, 685 Market St. Suite 460, San Francisco, County of San Francisco, State of California. So far as known to the Transferee(s), all business names and addresses used by Transferor(s) for the three years last past, if different from above are: N/A. **Publication date:December 24, 31, 2008, January 7, 14, 2009. L#431301.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545512. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sherri Lee Shaffer for change of name. TO ALL INTERESTED PERSONS: Petitioner **SHERRI LEE SHAFFER** filed a petition with this court for a decree changing names as follows: Present Name: **SHERRI LEE SHAFFER.** Proposed Name: **SHERRI KNOWES HOWE.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. **NOTICE OF HEARING Date:** Jan 22, 2009. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Nov 13, 2008. Endorsed Filed, San Francisco County Superior Court of California on Nov 13, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **Publication date(s): December 3, 10, 17, 24, 2008; L#431005.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545534. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Anna Ross for change of name. TO ALL INTERESTED PERSONS: Petitioner **ANNA ROSS** filed a petition with this court for a decree changing names as follows: Present Name: **ANNA ROSS.** Proposed Name: **ANNA ELAINE ROSSI.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. **NOTICE OF HEARING Date:** Jan 27, 2009. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Nov 21, 2008. Endorsed Filed, San Francisco County Superior Court of California on Nov 21, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **Publication date(s): December 3, 10, 17, 24, 2008 L#431007.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545581. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Mwamba Wamwamba for change of name. TO ALL INTERESTED PERSONS: Petitioner **MWAMBA WAM-WAMBA** filed a petition with this court for a decree changing names as follows: Present Name: **MWAMBA WAMWAMBA.** Proposed Name: **EVEREST MWAMBA.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Endorsed Filed, San Francisco County Superior Court of California on Dec 9, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **Publication date(s): December 17, 24, 31, 2008, January 7, 2009 L#431204.**

Cause No: 2008-58051Receipt No:267467; 11-03-2008; In the 245th Judicial District Court of Harris County, Texas. 245th District Court Houston, TX. **Plaintiff: Ismael, Cheryl vs. Defendant: Ismael, Hussein Syed Mahmood. Publication (Divorce).** The State of Texas County of Harris. To : **Ismael, Hussein Syed Mahmood** whose residence and whereabouts are unknown. You have been sued. You may employ an attorney. If you or your attorney do not file a written answer with the Clerk who issued this citation by 10a.m. on the Monday next following the expiration of 20 days after you were served this citation and petition, a default judgment may be taken against you. The petition of **Ismael, Cheryl,** Petitioner, was filed in the Court of Harris County, Texas on the 3rd day of November, 2008 against **Ismael, Hussein Syed Mahmood** Respondent(s), numbered 200858051, and entitled in the Matter of the Marriage of **Ismael, Cheryl and Ismael, Hussein Syed Mahmood.** The Suit Requests Divorce. The Court has authority in this suit to enter any judgment or decree dissolving the marriage and providing for the division of property, which will be binding on you. GIVEN UNDER MY HAND AND SEAL OF SAID COURT at Houston, Texas, this the 5th day of November, 2008. Theresa Chang, District Clerk; Harris County, Texas; 201 Caroline Houston, Texas 77002; (P.O. Box 4651, Houston, TX 77220). Issued at the request of: Chism, Daniel K.; 4620 N. Braeswood 326; Houston, TX 77096; Tel: 832-584-8772; Bar No: 24064182. **Publication date(s): December 17, 24, 31, 2008, January 7, 2009; L#431201.**

PAUL WARTELLE, ESQ., SBN 93227;CHRISTINA A. SCHREIBER, ESQ., SBN 182811;WARTELLE, WEAVER & SCHREIBER. A Professional Corporation. WEST BAY LAW, 582 Market Street, Suite 1800, San Francisco, CA 94104; Telephone: (415) 693-0504, Facsimile: (415) 693-9102. JAY B. KOSLOFSKY, ESQ., SBN 97024. LAW OFFICE OF JAY B. KOSLOFSKY, 582 Market Street, Suite 2005, San Francisco, CA 94104; Telephone: (415) 399-9206, Facsimile: (415) 399-1693. Attorneys for Plaintiffs, SUPERIOR COURT OF CALIFORNIA COUNTY OF SAN FRANCISCO DEPARTMENT 305. **BENJAMIN CABANBAN and JAMES McALLISTER,** individually and on behalf of all others similarly situated,Plaintiffs,vs. **IRENE LIEBERMAN, THE GRANADA, INC., a California Corporation,** and DOES 1 through 100 inclusive, Defendants. **CASE NO.: CGC 07-463169NOTICE TO CLASS OF PENDENCY OF ACTION.** TO ALL PAST AND PRESENT EMPLOYEES OF THE GRANADA HOTEL, 1000 SUTTER STREET, SAN FRANCISCO, CALIFORNIA, WHO HAVE AT ANY TIME DURING THE PERIOD FROM MAY 9, 2003 TO PRESENT, LIVED AT THE GRANADA HOTEL AND WHO RECEIVED ROOM AND BOARD AS WHOLE OR PARTIAL COMPENSATION FOR THEIR EMPLOYMENT: 1. If you have worked at the GRANADA HOTEL, located at 1000 Sutter Street, San Francisco, California, at any time during the period of MAY 8, 2003 to the PRESENT, and who lived at the Granada Hotel and who received room and board as a whole or partial compensation for your employment, this Notice may affect your rights. 2. The named Plaintiffs in this case are BENJAMIN CABANBAN AND JOSEPH AUBREY, and they are past or present EMPLOYEES of the GRANADA HOTEL. They have filed a class-action lawsuit in the San Francisco County Superior Court (Case No. CGC-07-463169) on behalf of themselves and all persons who both lived and worked at the GRANADA HOTEL at any time during the period of MAY 8, 2003 to the present. The lawsuit was filed against Defendants, IRENE LIEBERMAN, THE GRANADA, INC., a California Corporation, and DOES 1 through 100 inclusive, who plaintiffs claim to have been the owners and/or operators of the GRANADA HOTEL during the relevant periods involved in this lawsuit. The lawsuit is referred to as Cabanban v. Lieberman. 3. Plaintiffs contend that conditions at the GRANADA HOTEL violated their rights to payment of California and San Francisco Minimum Wages and that Defendants committed unfair business practices. Plaintiffs are seeking back wages and liquidated damages for those practices. 4. The Defendants have denied liability and have denied all allegations in Plaintiffs Complaint. No decision on the validity of Plaintiffs claims has yet been made by the Court.

5. On September 29, 2008, the Court certified the case as a class action and authorized the named Plaintiffs to proceed with their claims on behalf of the class. 6. This Notice is given to you in the belief that you may be a member of the above class whose rights may be affected by this lawsuit. This Notice is not an expression of any opinion by the Court as to the merits of any of the claims or defenses asserted by either side in this litigation. The sole purpose of this Notice is to inform you of the lawsuit so that you can make an informed decision as to whether you should remain in or opt out of this class-action lawsuit. 7. You DO NOT need to do anything further at this time to be included in the class. However, you have the right to be excluded (to topt out) from the class, which means you will NOT share in the benefits or award at trial, if any, and you will NOT be bound by any judgment that may be rendered in this case. Instead, you may individually pursue any claims you may have against the Defendants. 8. If you stay in this case, you will be bound by the judgment entered in the case, whether the Plaintiffs win or lose. The judgment will apply to all class members who did not exclude themselves. If you stay in the case and the Plaintiffs win, you may recover damages. In the event that Plaintiffs win, you must file a claim and prove that you are a member of the class. However, if Plaintiffs lose, you would no longer be able to file your own lawsuit against the Defendants based on the same claims as the Plaintiffs brought in this case. 9. If you DO NOT WISH to be a part of the class, you MUST send a letter or postcard asking to be excluded. A tear-out is attached at the end of this Notice which can also be used to opt out. The letter, postcard, or tear-out must be postmarked no later than FEBRUARY 11, 2009, and sent to: OPT OUT, c/o Wartelle, Weaver & Schreiber, 582 Market Street, Suite 1800, San Francisco, CA 94104 . You may either mail or hand-deliver the letter, postcard, or tear-out. It must clearly state your full name and that you wish to be excluded (opt out) from the Cabanban v. Lieberman class-action lawsuit. Persons who timely mail or deliver a letter, card, or tear-out will not be bound by the judgment in this case and will not share in any settlement or award at trial. 10. If you do not exclude yourself from the case, you will be represented by the lawyers for the Class, who are: JAY B. KOSLOFSKY, 582 Market Street, Suite 2005, San Francisco, CA 94104, Telephone: (415) 399-9206 and WARTELLE, WEAVER & SCHREIBER, 582 Market Street, Suite 1800, San Francisco, CA 94104, Telephone: (415) 693-0504. You also have the right to appear in this action in person or through a lawyer of your choice. If you or your lawyer files any papers with the Court, copies should be mailed to the lawyers listed above, who in turn have agreed to supply copies to counsel for Defendants. 11. If you decide to remain in the lawsuit, IT IS VERY IMPORTANT that you keep any records you may have concerning your work at the GRANADA HOTEL. 12. The pleadings and other papers filed in this action are available for inspection at the office of the San Francisco County Superior Court, 400 McAllister Street, San Francisco, CA 94102. THE FORM OF THIS NOTICE WAS AUTHORIZED BY JUDGE JOHN E. MUNTER OF THE SAN FRANCISCO COUNTY SUPERIOR COURT, ON December 12, 2008. ----- ELECTION TO BE EXCLUDED I (PRINT NAME) _____ hereby elect to be excluded from the class in Cabanban v. Lieberman in accordance with the provisions of the Notice of Class Action. Dated: __,2008, _____(Address) (Signature)_____(Telephone Number), **Publication date(s): December 17, 24, 2008 L#431203.**

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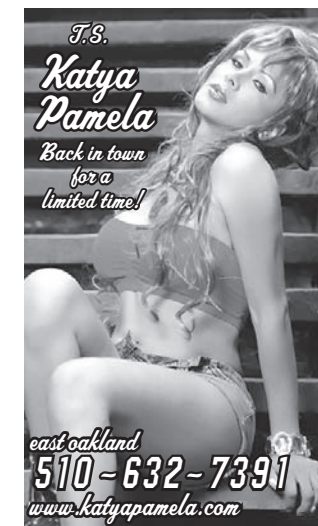
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ARIES

March 21–April 19

What you plant now will ripen over the next nine months. Be a good gardener and learn from the failings of last year's crops. It's wise for you to check your strategies before you cross the threshold of your new year. Make plans for quality over quantity.

TAURUS

April 20–May 20

Being authentic with your peeps doesn't liberate you from compromising to meet their needs. Be willing to bend for love, even when it feels like you might break. To have a connection of real value isn't the same as having an *ideal* connection.

GEMINI

May 21–June 21

Your theme this week revolves around service. Do yourself the service of allowing closeness between yourself and others, which means doing the hard work of sifting through your intimacy issues. This is no small task, so favor your loved ones with the gift of forthright communication along the way.

CANCER

June 22–July 22

Acting from your inner Me-Monster will bring you a whole lotta trouble in the long run. You may be itching to move things along, and you may even be able to pull it off. But everyone may not be on board with your brilliant plans. Consider others in your actions this week.

LEO

July 23–Aug. 22

Patience, like beauty, is in the eyes of the

beholder. You and your fire sign compadres are not known for waiting things out, but that's exactly what you must do. Your instincts are going through a refining process, and the more patient and protective you are of what you value, the better.

VIRGO

Aug. 23–Sept. 22

The good news is you are a fierce and formidable person, Virgo. The bad news is that you'll need to be, what with all the drama in your world. Frustration and disappointment may feel like too much to bear, but don't give up. Face your troubles head on. If that means having to wing it with your self-esteem, so be it.

LIBRA

Sept. 23–Oct. 22

When life gives you lemons, what do you do? Some make lemonade, but you should try for something wickedly gourmet, like a lemon meringue pie. Use what sets you off balance as a key ingredient in creating the harmony you desire.

SCORPIO

Oct. 23–Nov. 21

Gather your energy, Scorpio. There may be cause for confusion, making it hard to know what's coming atcha. The best way to get ready to take the leap of faith you need is by getting serious and working hard. You will see the best outcomes in situations that you are most realistic about.

SAGITTARIUS

Nov. 22–Dec. 21

Your focus on your worries is magnifying both your bad state of

mind and your chances of manifesting your worst case scenarios. Improving your attitude and circumstances won't be easy, but it is simple. Make a firm decision to maintain a balanced, if not positive, attitude.

CAPRICORN

Dec. 22–Jan. 19

All of the forced cheer of this season is so not your steeze, Cap. Anything that smells like a *performance* of a good time tends to stink to your delicate shnoz. Don't allow insecurities to seduce you into going along with things you don't feel good about, any more than you let 'em encourage you to hide. Invest in family in a way that's real for you.

AQUARIUS

Jan. 20–Feb. 18

Learn from your past, O Water Bearer. You're able to see the good, the bad, and the ugly of recent times with great clarity. The best you can do with all that insight is to reflect on what went right and wrong in '08. Take stock of what is and what ain't in your life, so you can prepare for the making of what's gonna be in 2009.

PISCES

Feb. 19–March 20

You enjoy a wonderful balance between mental acuity and emotional presence this week. If you are not having a fabulous time, invest in overcoming old problems — and don't be shy about tackling the big ones! There is great energy helping you to create what you want, especially if you are clear about your aspirations. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at www.lovelanyadoo.com or contact her for an individual astrology or intuitive reading at psychicdream@sfbg.com.



Ball-busting jamboree

By Andrea Nemerson

> andrea@altsexcolumn.com

Dear Andrea:

Some years ago I managed to stop a boy from going too far by grabbing hold of his testicles and squeezing them hard. It was totally justified, and he was disabled by the pain, allowing me to get away from him. The thing is, I squeezed that poor boy's balls much harder, and for far longer, than was necessary purely for self-defense. I now realize that I actually enjoyed inflicting that pain on him! It gave me a fantastic feeling of empowerment, hearing a big, muscular boy begging me to stop hurting him. It has since become a sort of an obsession with me, and I take every opportunity to humiliate my boy-friends by grabbing or striking their balls. Of course, I never go far enough to cause any real damage, but I'm afraid that my obsession may be causing these boys some psychological harm and that I have to find a way to stop this habit.

Are these feelings really that unusual in girls?

Love,
Grabby

Dear Grab:

I'm glad you do realize it's going to have to stop, because despite a pronounced bent toward the "whatever" in the judgmentalism department, I have to admit that your enthusiasm alarms me a little. I prefer my sadists a bit less avid, I guess.

These feelings are quite unusual in both girls and non-girls. But since this planet is nothing if not generously populated, that still makes for a fairly large number of people who enjoy acting out their aggressive fantasies on the testicles of any males within reach. Furthermore, ball-kicking/punching imagery and "oww, my balls"-type humor are so prevalent now that even those aggressors for whom it is not a particular turn-on can-not help but at least consider it on occasion.

I have registered my dismay over testicular-injury humor before, and pointed out that a simple gender switcheroo instantly renders any such "joke" not only not-funny but actively appalling, and have pled for an end to "kick him in the balls, har har har" as a mode of discourse. To little avail, obviously.

For you, the question of prevalence may be interesting but is ultimately irrelevant: no matter how many people do it (not that many, and many of those for money), you need to quit it for your own psychological health. I suggest holding off on any roughhousing until you get, ah, a handle on this. Pain and humiliation both have their places, for sure, but even most people who like that sort of thing prefer tops who can control

themselves. The ones who can't are not dominants; they are bullies.

Love,
Andrea

Dear Readers:

In case you don't believe how common a kink the ball-kick is, at least as fantasy material — and especially for the ball-bearing half of the population — I offer the following examples from my archive, where they have been languishing for lack of (my) interest. Um, happy holidays!

Love,
Andrea

Q: *Years back, newly divorced and tipsy, I was at a nightclub and an aggressive woman took me home for some fun. She asked me if I was averse to being tied up. I said no and consented. She led me into her basement, asked me to strip, and then secured my hands above my head. I was excited and it showed. She then asked if she could put a spreader bar on my ankles. I said yes. The ball gag in my mouth made me a bit nervous. After many kicks, knees and hard squeezes, I was delirious. I stayed hard through it all. She then gave me a fabulous BJ. I was swollen and black-and-blue for a month. It has not happened since, but I find myself masturbating to this event years later. Is this type of sex-play common?*

A: Of course. What did you pay her?

Q: *When I was taking karate, I was paired with a woman to practice no-contact front snap kicks to the groin. She was slow and I made a snide remark. She gave me a funny look, said "OK then," and swiftly soccer-kicked me square in the sac. The pain shot through me and I dropped to the floor in the fetal position. She bent down and said "oops, sorry" but gave me a smug look that said she wasn't. When I got home, my testicles were quite swollen. Then I got an erection — I'm not sure why, but the entire ball-busting was a turn on after the fact. The next time I saw her, she smirked and made a snide remark, which got me semi-hard and I was tempted to egg her on again but chickened out. She dropped out of class not long after that. I still fantasize about being kicked or kneed by a woman (no sex). Am I crazy?*

A: Since you neither egged her on nor went out of your way later to court injury, clearly not. She was kind of a bitch, though.

Love,
Andrea

Andrea is teaching *Sex After Parenthood* at Day One Center (www.dayonecenter.com), *Recess* (info@recessurbanrecreation.com), and *privately*. Contact her at andrea@altsexcolumn.com for more info.

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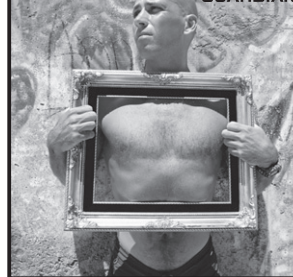


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Pretty, slender SWF, 49, athletic, adventurous, passionate, highly educated. Loves animals, the arts and nature. Seeking SWM, 46-60, attractive, athletic and well-educated, to share a partnership of the mind, body and soul. Palo Alto. [✉263437](#)

LET'S HAVE FUN

SF, 20, looking for a nice, outgoing, fun, honest SM, 20-30, for friendship first. If more develops, great. I enjoys reading, drawing and more. [✉265785](#)

KILLER SMILE

SHF, 49, fun-loving, funny, loves sports, movies, weekend getaways. ISO loving, adventurous SW/HM, 39-59, for friendship and dating, your side of Bay or mine. [✉226295](#)

A SEXY PEACH!

SBF, 5'3", average build, smoker, seeks man, 25-60, for friendship first. Let's meet for a drink and see where things go! [✉276500](#)

TAKE A CHANCE ON ME

Feminine woman, very compassionate and caring, ISO honest guy, 50-59, for friendship leading to LTR. Interests include: camping, hiking, the beach, dining out, biking and more. [✉280729](#)

STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. [✉809149](#)

WHATEVER HAPPENS

Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! [✉281901](#)

NURTURING WOMAN

Classy and compassionate SF, 40s, loves dining, dancing, travel, shopping, camping. Seeking similar man, 40s, to spend some time with and get to know. [✉301185](#)

LET'S FALL IN LOVE

Compassionate, classy, optimistic, shy SF, 50s, loves dancing, dining, travel, taking walks, reading, exercise. Seeking SM, 50-70, for casual dating. [✉301188](#)

GOOD VALUES

Captivating, friendly SF, 60s, likes museums, the beach, coffee shops. Looking for relationship with similar male, 60s. [✉299946](#)

SEXY BLONDE

Blue-eyed baby boomer, 5'2", 126lbs, suddenly back on the market after 13 years! I'm fun and funny with a smile on my face and a love for life! [✉299436](#)

READY FOR LTR

Compassionate, hard-working, artistic, friendly, adorable single woman, 60s, wants to meet a male, 50-70, who enjoys long drives, night clubs, television, travel. [✉299943](#)

SEEKS FUN & FRIENDSHIP

SF, 47, friendly, feminine, sophisticated, personable, bright and artistic, passion for camping, dining, beach walks, quiet times home, biking and more. Seeking like-minded SM, 30-39, for friendship, fun times, and possible LTR. [✉248376](#)

› men seeking women

SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A'WF, 35-55, for romance and LTR. [✉230241](#)

NEEDS SOME EXCITEMENT

Married WM, 5'7", 170lbs, has tattoos and piercings, a little bored and looking for something a little extra. If interested, get in touch with me. [✉301523](#)

TAKE A CHANCE

SM, 27, 6', 170lbs, shaved head, dark eyes, medium complexion, looking for someone to meet and get to know. Let's see what happens from there. [✉301528](#)

ARE YOU GAME?

Male, 28, looking for a good time. Hopefully someone is out there who wants to be pleased in a real way. If interested, call me. [✉301424](#)

SEEKING A REAL WOMAN

SM, 20, 5'11", 6', 165lbs, long hair, looking for a cool woman, 25-35, for friendship or more. [✉300078](#)

BIG 350LBS+ WOMAN...

would help me fulfill my dreams. Handsome, slim male, black/blue, extremely well-endowed, tremendous endurance, mature, educated, successful, generous single. All races and ages 18+ encouraged. All answered! [✉300164](#)

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GIVE IT A TRY!

WM, 59, not into the bar scene, seeks SF, 45-60, for dating, laughter, enjoy one another's company. Let's have coffee and see where it leads! [✉300340](#)

SUBMISSIVE MAN...

47, Italian, looking for a dominant woman to spend some time together. Friendship and fun, maybe more. [✉300524](#)

SEEKING BBW

SHM, 43, looking for wild, open BBW, 25-55, for no-strings attached fun, including movies, camping, walks on the beach. [✉300544](#)

CAN YOU SMILE?

SWM, 5'10", 150lbs, longish brownish hair, positive person, fairly fit, outdoorsy, N/S, N/Drugs, vegetarian, not into drama, seeks similar SWF, 18-42. [✉298098](#)

LET'S MEET

WM interested in meeting S/DWF, 50-65, who likes music, ballet, museums, dining out, hiking and good conversation. Friendship first and whatever follows after that is fine. [✉299220](#)

NICE GUY

WM, 48, 5'9", 240lbs, blond/blue, would like to meet a good-looking lady, 18-47, to go out and have a good time with. [✉299230](#)

LOOKING FOR A BORED HOUSE-WIFE

Married WM, 56, 6'3", 210lbs, clean, safe and discreet, looking for a married woman to have a good time with and share some afternoon fun. [✉299009](#)

PROUD MILITARY MAN

Goal-oriented WM, 56, very active, likes horses and giving back to the community. Looking for a female, 30-45, who shares the same interests. [✉299643](#)

BUSINESSMAN ISO FEMALE

SWM, 62, 6', 200lbs, N/S, casual drinker, athletic, ISO female, any race or age, for trip, dinners, casual dating and more. [✉205562](#)

DRAMA FREE

SHM, 35, looks 25, 5'7", 160lbs, handsome, down-to-earth, open-minded, light smoker, no children, has a job, seeks SF for casual relationship. [✉266810](#)

IS THAT YOU?

Athletic SM, 5'8", enjoys road trips, weekend getaways, cuddling. Seeking that special someone to share laughs and good times together. [✉268287](#)

ARE YOU OUT THERE?

SHM, 36, N/S, seeks fun woman, 21-45, to relax and chill with. Call, let's get to know one another! [✉268345](#)

GOOD EAST BAY MAN

Sensitive, sweet SM, 24, loves having sex, kinky and freaky stuff. Looking for similar female, 18-45, for possible relationship. [✉268076](#)

LET'S HAVE SOME FUN!

SWM, 42, 5'10", 185lbs, N/S, very outgoing and fun, seeks woman, 18-55, for friendship first. [✉268790](#)

› men seeking women

SAFE PLAY

Married BiWM, 50, clean, safe, discreet, D/D-free, versatile, seeks H/W proportionate, clean, safe, discreet male, 35-55. [✉301773](#)

BOY NEXT DOOR

Very shy SWM, 33, 157lbs, brown/brown, clean-cut, has a wild side that he wants to explore. Seeking male, 18-57, to test my limits! [✉301779](#)

HERE FOR YOU

GWMM, 43, 5'11", 185lbs, brown/green, looking for connections with men, 40+, who likes to sit back and be serviced. [✉274431](#)

CALL SOON!

SBM, 5'10", 160lbs, shaved head, handsome, looking for a SM, 29-40, in shape, to spend time with, movies, dining out, good wine and more. [✉246967](#)



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SOUND LIKE YOU?

SBM, 31, 5'7", 180lbs, brown complexion, black/dark brown, D/D-free, cool, fun, enjoys attending church, time with friends/family. Seeking similar Christian man, 18-40, for friendship, sharing fun and then who knows? [✉249224](#)

NAKED FANTASIES?

Strip search? Photography? Strip poker? Or you name it! WM, 45, slender body, straight-acting, looking for the same, under 45, for safe role play fun. [✉891177](#)

NAKED IN THE SHOWER

Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. [✉863423](#)

› women seeking women

HONESTY A MUST

SBF, 39, 5'9", mother, enjoys boat rides, dining out, bowling, laughter, having a good time. Seeking open-minded SF, 33-53, with similar interests. [✉299977](#)

GIVE ME A CALL

SBF, 30, 5'6", 150lbs, attractive, fit, intelligent, likes sports and movies, seeks ambitious, affectionate, kind-hearted, feminine, honest SBF, 21-40, for friendship, fun and companionship. [✉251637](#)

SENSUAL, CONSIDERATE WOMAN

BF, 38, 5'6", 190lbs, attractive, light complexion, brown hair and eyes, cute smile, looking for a female, 36-49, for friendship, maybe more. [✉276062](#)

CLASSY, ATTRACTIVE

GBF, 26, 5', 130lbs, petite yet curvy, smooth chocolate complexion, curly black hair, mentally/physically/financially stable, open-minded, down-to-earth, independent, compassionate, natural-born leader, enjoys stimulating conversation, travel, art, music, film. Seeking similar stud woman, classy, attractive, open-minded, educated. [✉300954](#)

› three's company

BIM SEEKS COUPLE

I'll please you foils, but you don't have to please me! Interested in incorporating a BiM into your kinky times? Give me a call! [✉300456](#)

DARK CRAVINGS?

Share your wife with me. Well-endowed black master, ISO married ladies with a bit of kink in them, who are fit and attractive, nasty and lustful, to share lots of adult fun times. [✉253133](#)

MIXED HOT SEXY COUPLE

Seeking another married, mixed couple like us, AF and WM, who are middle-aged, nice, sexy and enjoy hot, nude occasions together. [✉753064](#)

› tv/ts

TRANSEXUAL SLAVES

Male, 6'1", blond hair, nice body, wants to become a slave for a transsexual. Spank me and make me yours! [✉300076](#)

FUN TIMES

SWM, late 30s, 6'1", 220lbs, good looking, seeking girls and TS's, for good times and more. [✉251435](#)

› friends/activities

SEEKING LADY FRIEND

Married male looking for lady friend for walks, meeting for coffee, and more. Friendship only. [✉300798](#)

CALLING MUSIC LOVERS

My wife and I invite you to our east-bay home to watch rare concert footage of The Beatles, Led Zeppelin, Tom Petty, Queen, Rolling Stones, and many more. Please leave phone number. 21-70. [✉966276](#)

LOOKING FOR OPTIMISM

Optimistic lady, attractive and talented in senior years. looking for counterpart. Optimistic about health, the beautiful world of nature, hobbies, friends, and most of all an outstanding sense-of-humor and interested in showing unconditional love. [✉135477](#)

EROTIC COMPUTER

Female domme BBW, and computer virgin. Seeks sci-fi geek, techno angel, and as submissive teacher, for adult computer entertainment, and visits to Reno and Vegas. [✉802472](#)

LET'S GET TOGETHER

Intelligent, motivated and goal-oriented SM in his 30s, who's honest and lives a healthy lifestyle. Enjoys reading, the outdoors, dancing, dining and staying in shape. Looking for firends in the SF area. [✉264868](#)

› kinksters

PLEASURES AWAIT YOU

Energetic, outgoing, level-headed male, 5'9", 160lbs, black/brown, olive complexion, looking for open-minded ladies to share intimate, adult fun times. [✉246642](#)

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for study on methamphetamine

Must be 18-50, healthy, and experienced with meth. Compensation offered. This is not a treatment study. Ask for study 1H

California Pacific Medical Center Addiction Pharmacology Research Laboratory

For more information call (415) 641-3370

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GUARDIAN
THE SAN FRANCISCO BAY GUARDIAN

*Source: Civic Economics

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A New Year's Eve
FORWARD
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Fine Art Gallery, Live Video Mixing and Film Projection, 10-way Classic SF DJ Tag Team, and an OPEN BAR including Champagne and Complimentary Tapas.

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AT PROJECT ONE [251 RHODE ISLAND]

... You're a tool. Obviously not a real journalist huh?

-Laura

You call them douchebags? So, if I were to believe what is written in this lame article, every single rumour ever spread about someone is correct? This is the worst written article I've ever seen. Here's hoping you grow up sometime soon.

-Hayley

HAHAHA EVERY FOB FAN IS ATTACKING YOU, G.W. SCHULZ... INCLUDING ME. You're the douchebag and you're totally unprofessional..btw you're just adding to the press fob gets n strengthening their fan base when we all band together and tell off morons like you. get a life bastard

-teagan

Biggest piece of shit this article was. How unprofessional can you get.

-Brianna

Why is everyone so upset that he used the word "douchebag"? The article rings true, they copied the lyrics from American Nightmare. **YOU PEOPLE ARE MINDLESS FANS OF A MADIOCRE BAND.** You're all probably so obsessed with FOB that you were just google'ing "Fall Out Boy" and reading every article that appeared. This writer is making a fair point: that this band gets credit from morons like you, when they aren't even original. Deal with the facts, and forget about the word "douchebag", douchebags.

-Rational Discourse

Asshole. You're the douchebag. **I hope you regret every letter you typed about these awesome boys.** They're better people than you'll ever be. I'm glad this "article" (learn to spell and stop writing like a 10 year old - bigger words don't compensate for bad writing) will give you a chance to see how many people LOVE them. AND how many people HATE you. Fuck you and don't EVER insult Fall Out Boy again.

-Cate

COMMENTS ON "DOUCHEBAGS IN FALL OUT BOY MIGHT GET SUED AGAIN FOR RIPPING OFF YET ANOTHER BAND" POSTED BY G.W. SCHULZ ON THE GUARDIAN'S NOISE BLOG AT WWW.SFBG.COM

GUARDIAN

NEVER AFRAID TO PISS OFF THE TWEENS